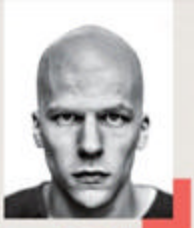
Exclusive First Look!

LEX LUTHOR in *BATMAN v SUPERMAN*

It's Jesse Eisenberg!



Entertainment WEEKLY

ONLY IN EW

A NEW BOOK REVEALS

12 THINGS YOU NEVER KNEW ABOUT HARRY POTTER

It's the Ultimate CHAMBER OF SECRETS!

Julia Louis-Dreyfus

Mmm...Delicious!

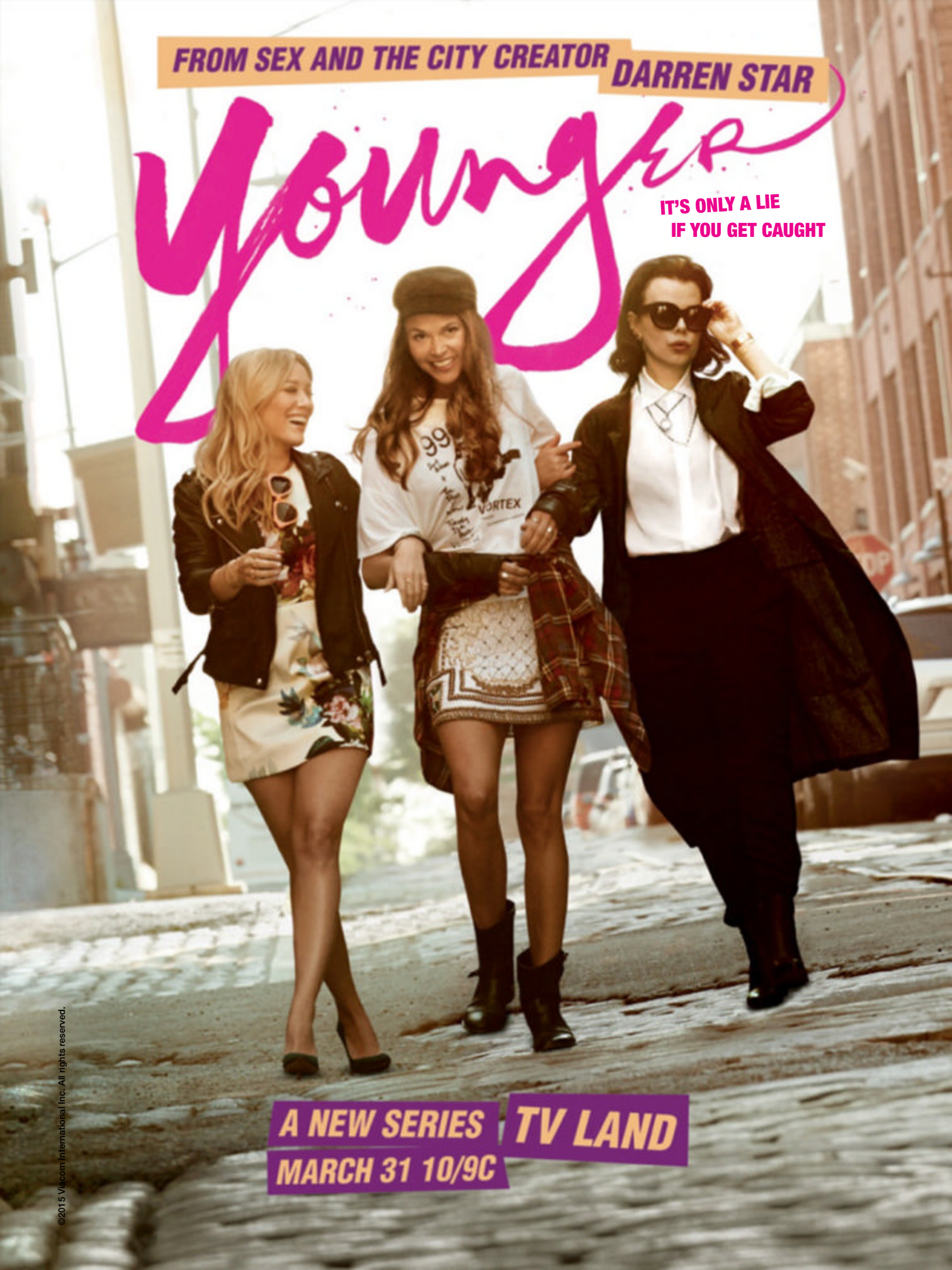
HOW THE *VEEP* STAR HAS BECOME THE GREATEST COMEDIC ACTRESS OF OUR TIME

by Lisa Schwarzbaum

This dress looks white and gold to me

APRIL 3, 2015 • #1357

BY THE WAY, THE GOAT'S REAL—AND SHE'S SPECTACULAR



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ON THE COVER Julia Louis-Dreyfus with Mona, the goat, photographed exclusively for EW by Ruven Afanador on March 5, 2015, in Los Angeles

STYLING: CRISTINA EHRLICH/THE ONLY.AGENCY; HAIR: PETER BUTLER/ABTP; MAKEUP: KATHY JEUNG/ELIZABETH ARDEN/FORWARD ARTISTS; PROPS: RON ZAKHAR; MANICURE: CHRISTINA AVILES/CHANEL/OPUS BEAUTY; DRESS: MONIQUE LHUILLIER, WITH FLOWER DESIGN: JENNIFER MCGARIGLE/FLORAL ART, LA

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FLOWER POWER Julia Louis-Dreyfus makes a presidential return to the fourth season of *Veep* (premiering April 12)

Photograph by **RUVEN AFANADOR**

(COVER) EISENBERG: CLAY ENOS/© 2014 WARNER BROS. ENTERTAINMENT INC., RATPAC-DUNE ENTERTAINMENT LLC AND RATPAC ENTERTAINMENT, LLC

Editor's Note

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GLEE'DER OF THE PACK

Last week, *Glee* signed off quietly, judging from the ratings, but powerfully. We all tend to pile on to shows after they lose the cultural significance they once had—can we agree that the phrase "jump the shark" has done exactly that?

But *Glee* should be remembered for its ambition and the social change it heralded: It made TV safe for the musical (hey there, *Empire*!); it championed arts education; it illuminated the plight of gay teens and those who are bullied; and most notably, it was one of the first prime-time shows to feature transgender characters. Now at least five more are following its lead, reports **Lynette Rice** (see page 16). In this way, *Glee* reminds me of what *The Jeffersons* did for the portrayal of African-Americans in the 1970s, what *Ellen* and *Will & Grace* did for gays and lesbians in the late '90s, and what Katy Perry did for bras and whipped cream in the '00s. (Kidding! Kind of.)

Elsewhere in the issue, I'm thrilled to welcome back **Lisa Schwarzbaum** to the pages of EW; she has written a smart, sharp, and sparkling profile of Julia Louis-Dreyfus (adjectives that could also be used to describe Lisa herself, by the way) that includes cameos from President Obama and Jerry Seinfeld. **Darren Franich**, our resident Bert Parks,* judges the first-ever Miss Intergalactic beauty pageant. (Thankfully there was no swimsuit competition.) And **Keith Staskiewicz** brings you a first look at Lex Luthor from the upcoming *Batman v Superman*. Spoiler alert: This Lex won't win any beauty pageants—intergalactic or otherwise.

Finally, I believe that every season needs a new playlist, and "Hold Me Up" by an artist named Conrad Sewell is at the top of mine because I'm pretty sure it's the sound that flowers make as they burst out of the ground.

Hope you enjoy the issue. Let me know what you think by emailing me at editor@ew.com or tweeting me @HenryGoldblatt.

Henry Goldblatt

HENRY GOLDBLATT

*To use a current pop culture reference...from 1970.

EW PARTIES WITH JIMMY AT SXSW

Host, comedian, harmonica player? **Jimmy Kimmel** contributed some sweet licks to **Brad Paisley**'s cover of Huey Lewis and the News' 1983 hit "I Want a New Drug" during EW and *Jimmy Kimmel Live!*'s party (presented by Samsung) on March 16. The ABC late-night host (and recent EW cover boy) and the Grammy-winning country singer took over Samsung Studio in downtown Austin for a show that went well past midnight. Paisley performed a 90-minute set for SXSW partygoers, along with several celebrity attendees, including *Veep*'s Julia Louis-Dreyfus and Green Bay Packers quarterback Aaron Rodgers. —*James Hibberd*

Jimmy Kimmel and Brad Paisley

GOLDBLATT: PHOTOGRAPH BY MILLER MOBLEY; KIMMEL AND PAISLEY: GETTY IMAGES FOR SAMSUNG

How Wendy's® preps Romaine.

How other "salad places" prep Romaine.

You'd be surprised who's cutting corners on salads. Not Wendy's. We make our salads fresh every day, starting by hand-washing and hand-prepping whole heads of Romaine in our restaurants. Some other salad places often use Romaine that's processed in a factory and shipped pre-bagged, then served in a fancy bowl with a fancy price tag. At Wendy's, we believe it's not what your salad goes into, it's what goes into your salad.

It's time to look beyond the bowl at YouTube.com/Wendys.

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Entertainment Weekly Unleashed

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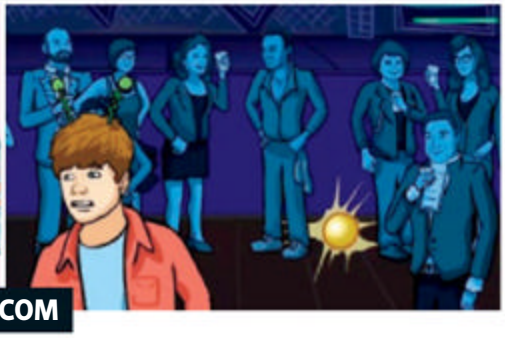

(Above and far right) EW's Key & Peele *Scene Unseen* episode; (right) Jordan Peele and Keegan-Michael Key; (below) Kevin Smith's episode

EW.COM

EW's New Web Series Makes a Scene

DID YOU SEE THAT '80s-film-style *Key & Peele* sketch in which the comedy duo play rock stars performing a song called "Aliens on the Run," complete with Afros and keytars, while Danny DeVito chases after space aliens portrayed by Sean Astin and Corey Feldman? Never heard of it, you say? Not to worry. EW's new video series *Scene Unseen* talks with some of Hollywood's most creative minds about ideas that didn't make it to the screen because they were too big, too expensive, or just too much. We then take those concepts and bring them to life through animation. Head to *ew.com/sceneunseen* for our "lost" *Key & Peele* skit, or watch Kevin Smith lay out the gory alternative ending to his 2011 movie, *Red State*.

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Tablet

EW ON THE GO
EW's digital edition includes bonus images from our Julia Louis-Dreyfus shoot and is packed with extras like film trailers and song samples. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

EW.com

A FEMME-TASTIC SUPERCUT
From Beyoncé to Wonder Woman, EW's rocking video features women (fictional and real) in film, TV, and music who kick ass—both literally and figuratively. Watch the supercut, including Katniss Everdeen (above), at *ew.com/kickasswomen*.

Radio

VOTE FOR TV'S BEST THEME SONG
Tune in to *EW Morning Live* weekdays from 8 to 10 a.m. on SiriusXM Channel 105 as Dalton Ross and Jessica Shaw debate the top TV songs of all time (just looking at Bob Denver probably got you humming the *Gilligan's Island* tune). Cast your vote at *ew.com/besttvsongs* and keep listening to find out which of the 64 shows in our bracket game is victorious.

PEELE AND KEY: VINCENT SANDOVAL/WIREIMAGE.COM; JENNIFER LAWRENCE: TIM PALEN; *GILLIGAN'S ISLAND*: EVERETT COLLECTION

BILLY CRYSTAL
JOSH GAD
THE COMEDIANS
AN FX ORIGINAL COMEDY SERIES ABOUT AN FX ORIGINAL COMEDY SERIES
APRIL 9 • THURS 10
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The Week's Best Sound Bites

"Go, Land Crabs!"

—Jimmy (Bob Odenkirk), revealing that he studied law through correspondence school at the University of American Samoa, on *Better Call Saul*

"So 'You are what you eat' isn't just a bitchy thing my mother says about fat people."

—Liv (Rose McIver), on her ability to take on the talents of people whose brains she devours, on *iZombie*

"It takes a lot of bravery to look around you and see the world not as it is but as it should be. A world where the quarterback becomes best friends with the gay kid and the girl with the big nose ends up on Broadway."

—Sue (Jane Lynch) on *Glee*

"Do you really want me to just show up here twice a week and tell you what I thought was funny on *South Park*?"

—Caleb (Tyler Blackburn), visiting Hanna (Ashley Benson)—who doesn't want to talk about her case—in prison, on *Pretty Little Liars*

"They've never been to Los Angeles before, and they are already loving it. They're eating kale every day. My mum's getting a boob job next week."

—James Corden, introducing his parents, on *The Late Late Show*

"It just looks like me after I've eaten, like, a big Mexican dinner."

—Hannah (Lena Dunham), describing pregnant Caroline's (Gaby Hoffmann) labor, on *Girls*

"Once a stiff, always a stiff."

—Peter (Miles Teller), to Tris (Shailene Woodley), in *Insurgent*

"Don't underestimate us. Our family's motto is 'Maybe we'll get lucky this time.'"

—Tina on *Bob's Burgers*

ODENKIRK: LEWIS JACOBS/AMC; LYNCH: EDDY CHEN/FOX; BLACKBURN: ERIC MCCANDLESS/ABC FAMILY; MCIVER: DIYAH PERA/THE CW; CORDEN: ART STREIBER/CBS; DUNHAM: MARK SCHAFER/HBO; TELLER: ANDREW COOPER; *BOB'S BURGERS*: FOX

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*The **Top 10** Things We Love This Week*

The Must List

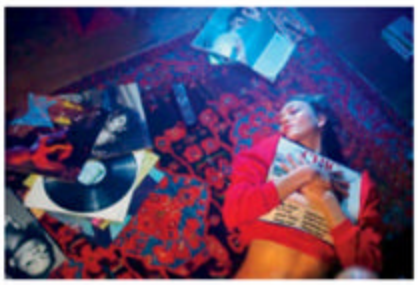
1 AMERICAN IDOL

The unrelenting singing competition barely resembles its former self—and that's a good thing. With critical (but kind!) judges and finalists who truly command the stage, *Idol*'s 14th season is pitch-perfect. *(Fox, Wednesdays, 8 p.m.)*

Judges Harry Connick Jr., Jennifer Lopez, and Keith Urban with contestants

2 YOUNGER From *Sex and the City* creator Darren Star, this charming comedy will have you rooting for 40-year-old Liza (Sutton Foster) as she hits refresh on life by pretending to be 26. Bye-bye, suburbs. Hello, Brooklyn! *(TV Land, Tuesdays, 10 p.m.)*

3 MY AVANT-GARDE EDUCATION, by Bernard Cooper In his wry memoir, the author, confused about his sexuality and mourning his brother's death, heads off to art school, where he discovers the vibrant Pop-art scene and rubs elbows with the likes of Allan Kaprow and John Baldessari.



4 "I'LL BE THERE," Chic What's better than the original members of Chic releasing a perfect disco-funk track for the first time in 23 years? Getting a companion music video with supermodel Karlie Kloss shimmying along.

AMERICAN IDOL: MICHAEL BECKER/FOX (3); YOUNGER: TV LAND

Illustration by JESSE LENZ

LG
Life's Good

SAME IS NOT SEXY.

Introducing the all-new LG G Flex2. The smartphone for those who have their own way of looking at the world and vary the definition of sexy. With its uniquely curved design, 13 MP OIS+ camera, and Full HD P-OLED display, it's as beautiful to hold as it is to behold.Experience it for yourself and see how LG is redefining beauty and innovation.

LG G Flex 2

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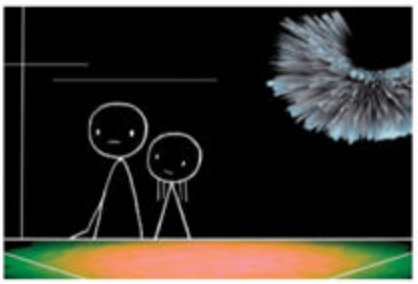
Qualcomm snapdragon

5 BLOODLINE Netflix's latest bingeworthy drama—starring Kyle Chandler, Linda Cardellini, and Sam Shepard—is a rich, character-focused slow burn about a family running a hotel in the Keys and the secrets they hold that could have also been titled *Love, Florida Style. (Netflix)*

6 "GIVE ME ONE REASON," Kelly Clarkson She has been killing covers since she first belted Etta James' "At Last" in her 2002 *American Idol* audition, and now the "Invincible" singer has given us one more reason to love her: this soulful, bluesy take on Tracy Chapman's 1995 hit that has us begging for a covers album.



7 WORLD OF TOMORROW Even a vague explanation of what is happening in Don Hertzfeldt's (*Rejected*) latest short might ruin the fun, so let's leave it at this: It's undeniably a 16-minute sci-fi masterpiece. *(NR)*

8 SOMETIMES I SIT AND THINK, AND SOMETIMES I JUST SIT, Courtney Barnett One of the first truly great rock stars of 2015 may just be this unassuming young Aussie, whose shaggy hooks and deadpan wit make the most mundane moments feel sublime.

9 THE FIFTH GOSPEL, by Ian Caldwell The author's captivating second novel took 10 years to complete, but judging by its complex web of sleuthing priests and ancient mysteries of Christianity swirling around Vatican murders, that turns out to be a decade well spent.

10 AXIOM VERGE This sci-fi indie game recalls the great action-adventures of the '90s, from its intricate sprite visuals and synthy soundtrack down to the graphic glitches. But *Axiom Verge* adds a postmodern twist, letting you manipulate those glitches to break the boundaries of a strange alien world and discover hidden areas. *(PS4; rated T)*

CLARKSON: ROBIN MARCHANT/SIRIUSXM/GETTY IMAGES; BARNETT: ROBIN MARCHANT/TUMBLR/GETTY IMAGES; *BLOODLINE*: SAEED ADYANI/NETFLIX

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READY TO DROP
8% ALC/VOL
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APPLE
REFRESHINGLY HARD ALE
8% ALC/VOL
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MULDER AND SCULLY ARE BACK IN BUSINESS! [**P.** 14]

News+Notes

Bryshere Y. Gray, Taraji P. Henson, Terrence Howard, Jussie Smollett, and Trai Byers

Empire Is TV's Hottest New Hit. So How Does It Stay on Top?

After a record-setting season, the show itself must now contend with the Lyon family's greatest challenge: keeping *Empire* on the rise.

BY LYNETTE RICE

THE NUMBERS DON'T LIE, BABY: At nearly 17 million viewers, the March 18 finale of *Empire* ranked as the most watched freshman-season ender since *Grey's Anatomy* in 2005. The soapy series about a family hip-hop dynasty is a bona fide hit, so plenty of players deserve attaboys—not just for outranking *The Big Bang Theory* but for delivering Fox's first hit in six years. And therein lies the challenge: How does a network reward actors and writers for groundbreaking work while keeping budgets in check and—most important—the show's creative future on a solid footing?

The most pressing question for *Empire* is whether Fox will attempt to capitalize on its success by demanding more episodes for season 2. Here's why it shouldn't: One of the reasons executive producers Lee Daniels, Danny Strong, Brian Grazer, and Ilene Chaiken were able to serve up such a provocative series about the crazy-talented (and sometimes just

THE X-FILES: MICHAEL GRECCO/GETTY IMAGES

Empire photograph by **MARC HOM**

crazy) Lyon family is because they had to make only 12 episodes for the midseason lineup. But now that Fox has a show that's buzzing, it may increase the order to 18 and ask *Empire* to make a quick turnaround and come back in the fall. "Brian, Lee, and Danny set out to do a broadcast show," explains Fox Television Group chairman and CEO Dana Walden. "They didn't set out to do a cable show where it was a story engine that was appropriate for a smaller number of episodes. I would liken it more to the Shonda shows and *The Good Wife*. I fully anticipate that we will do more episodes of *Empire* next season." But unlike *Grey's* and *Good Wife*, which have a procedural element that helps power a full season, *Empire* is a rich soap opera that deserves lots of nurturing—creating such chilling murders and oddly glamorous catfights is no small feat, after all. And no one should appreciate the power of patience more than Fox, which watched *Glee* and *Sleepy Hollow* falter creatively in their second year because of overwhelming expectations.

In fact, shooting in Chicago without the worry of having to premiere in September helped the production unfold without the pressures or attention of the outside world. By the time the show debuted, most of the season's episodes had already wrapped. "What worked to get us to this point was us following our story instincts, not following the audience," says Strong. But now fans are rabid, and the stars are nothing if not aware of their rising popularity. Series regulars typically sign six-year deals that aren't renegotiated until the third or fourth season, but that doesn't stop them from asking for more, especially as success grows and workloads become more taxing. (There's already talk of a *Glee*-like music tour, but that's only in the discussion stage.) Consider Terrence Howard and Taraji P. Henson, who migrated from the big screen to portray Lucious and Cookie. It's a move that can make for fantastic television, but one that forces actors to commit to years of work on a single project. "They start with all this hopefulness and all of a sudden in success they'll be [like], 'I'm gonna be doing this a long time. My life is going to suck,'" says one high-level executive at a competing studio. "The only way to take the pain away is to get a s---load of money." (Gifts can offer a temporary salve: Walden and chairman and CEO Gary Newman rewarded the *Empire* cast and producers with Rolex watches during a lavish celebratory dinner at Nobu in West Hollywood earlier this month.)

"I believe Fox loves the show as much as we do and wants as much as we want for it to continue to be great," says executive producer Ilene Chaiken.

Howard, for one, would like to follow in the footsteps of actors like James Spader (*The Blacklist*) and Julianna Margulies (*The Good Wife*) by snagging a producing credit. "I need to be one of them cooks in the kitchen," says the actor. "I want to sit down and I want to be there while the scripts are being written out and the outlines of it, because I don't like playing Cracker Jack—open it up and there's a prize, this is what you're doing today."

As the writers prepare to reconvene this spring, Chaiken speaks confidently about the future. "I believe Fox loves the show as much as we do and wants as much as we want for it to continue to be great," she says, hinting that season 2 will further explore Lucious' gritty past, not to mention address the still-secret murder of Vernon. "I'm just going to trust in them, and then whatever it is they need, that's what we'll do." With luck, all of *Empire*'s drama will stay on the screen. ■ *(Additional reporting by James Hibberd and Tim Stack)*

(From top) Gray, Smollett, Henson, and Howard; Gabourey Sidibe, Gray, and Smollett

EMPIRE'S TOWERING SUCCESS, BY THE NUMBERS

2.4M
Tweets about the show on the day of season 1's last episode

16.7M
Viewers for the finale, the largest audience in a decade for a new series

3
Original songs that debuted on *Billboard*'s Hot 100

110K
Original-music soundtracks sold, besting Madonna's latest album (*Rebel Heart*) to debut at No. 1

EMPIRE: CHUCK HODES/FOX (2)

David Duchovny and Gillian Anderson

The X-Files, Reopened!

Believe it: Fox's sci-fi classic is returning to TV with creator **Chris Carter** and stars **David Duchovny** and **Gillian Anderson** already on board. —JAMES HIBBERD

THE TRUTH IS right here, and it's awesome: Fox is reopening *The X-Files* after 13 years off the air. Better yet, original stars David Duchovny and Gillian Anderson have signed on to revive their iconic roles as paranormal-investigating FBI agents Fox Mulder and Dana Scully. The network has ordered six episodes to bring back the 1993–2002 sci-fi hit that won 16 Emmys, spawned two movies, and helped pioneer two popular TV genres—the supernatural thriller and the quasi-romantic investigative partner procedural (with all due respect to *Moonlighting*, we wouldn't have *Bones*, *Castle*, or countless others if it weren't for Mulder and Scully). As always with *The X-Files*, however, there are more questions than answers: Will other cast members be returning too? When will it air? Will Mulder and Scully still be romantically involved, like in the last movie? Could Fox do more than six episodes—a number we're already totally unsatisfied with—or will this revival just be a one-time fluke(man)? Carter and Fox aren't saying, but the show that once so successfully tapped into 1990s government conspiracy paranoia arguably has even scarier material to work with in today's post–Edward Snowden America. "I think of it as a 13-year commercial break," Carter says. "The good news is, the world has only gotten that much stranger, a perfect time to tell these six stories."

That's one quote we're eager to unpack, and we hope Carter's nod to "six stories" is a sign that the series will return to the show's creepy self-contained-episode roots rather than delve back into the vast alien-conspiracy mythology that bogged down *The X-Files* in later years. Besides, with all the time that's passed since the show went off the air, you couldn't even have a Cigarette Smoking Man on network TV today.

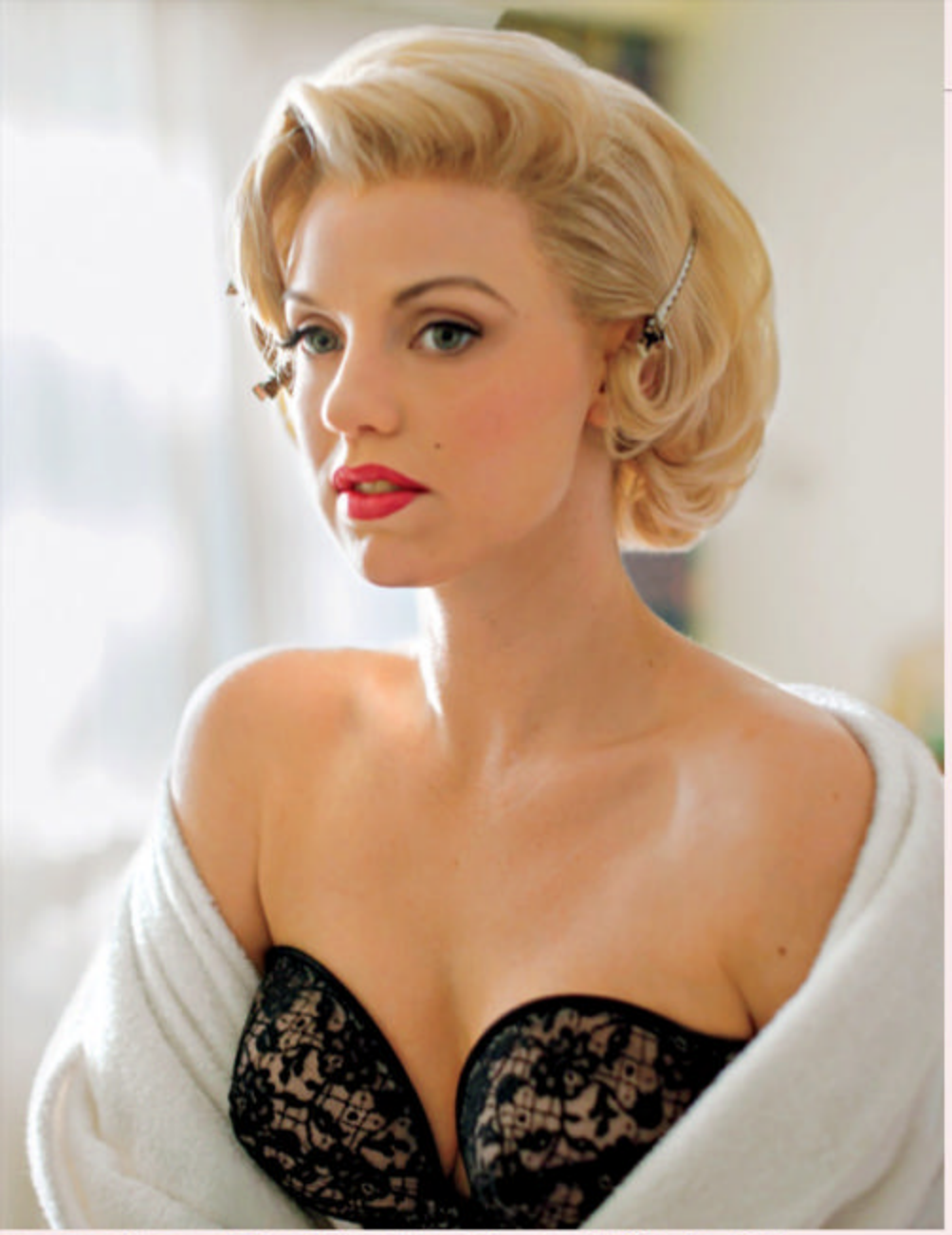
At Home and on the Road With Britney Spears

Her hugely successful Las Vegas Planet Hollywood residency has grossed nearly $50 million in ticket sales, but pop superstar Britney Spears has her priorities in order: "My kids come first in my life, bottom line," she says in the new issue of People (on stands now). But fear not, fans: The 33-year-old made time to record "Pretty Girls," a new single with Iggy Azalea out May 5. "I just think she's a really cool girl," Spears says of the Aussie rapper. During the photo shoot at her Southern California home with sons Sean Preston (left), 9, and Jayden James, 8, and boyfriend Charlie Ebersol, the singer also shared what TV shows her family likes to watch during downtime: "I love *Modern Family* and *Jane the Virgin*!" she says. "Charlie's into *House of Cards*, and the kids watch *Impractical Jokers*."

First LOOK

The Secret Life of Marilyn Monroe

GIVEN HER RELATIVELY short career, icon status, and infamous demise, Marilyn Monroe occupies rare space as an actress whose appearances as a character outnumber her actual roles. The latest retelling of Norma Jeane Mortenson's life and death comes in the form of *The Secret Life of Marilyn Monroe*, a two-part Lifetime miniseries based on J. Randy Taraborrelli's book of the same name and starring Kelli Garner (*Looking*). "The role was something I tried to appreciate every second of," Garner says. "Some of these scenes, I just kind of sat back and said, 'All right. I'm going to learn a lot today.' " Airing May 30 and 31, *Marilyn* tells the story not only of the woman beneath the blond hair and makeup, but of the women in her life—specifically her troubled mother, played by Oscar winner Susan Sarandon. "She's playing a woman who's hard to get a gauge on, who hears voices, who thinks things are there when they're not, who disappears for long periods of time," says Garner of Sarandon's character, Gladys. "There was a distance between us that I hope reads really beautiful. You start seeing droplets of both of these people trying to connect, and having nothing to connect on." —KEVIN P. SULLIVAN



(From top) Kelli Garner; with Susan Sarandon

A Brief History Of Jeremy Clarkson's *Top Gear* Blunders

The ultra-popular BBC series about all things automotive is on a rocky road: The network suspended host Jeremy Clarkson on March 10 after he allegedly assaulted one of his producers, and the show has been temporarily halted. But this is hardly the first time Clarkson has veered off track since joining *Top Gear* in 2002. —DANA ROSE FALCONE

- **DECEMBER 2006** Viewers file complaints after Clarkson agrees with an audience member that a car is "a bit gay."
- **NOVEMBER 2008** The BBC receives over 500 complaints when Clarkson jokes that truck drivers murder prostitutes.
- **NOVEMBER 2011** Clarkson says that public-sector employees who participate in strikes should be executed, generating more than 21,000 complaints.
- **MAY 2014** The BBC issues Clarkson his final warning after claims arise that he used the N-word while reciting "eeny meeny miney mo" on set in 2012. (He denies the claim.)
- **OCTOBER 2014** Clarkson and his co-presenters flee Argentina after a crowd throws rocks at their vehicle, which had a license plate seemingly referencing the 1982 Falklands conflict with the U.K.
- **MARCH 2015** After the alleged assault and suspension, he calls his BBC bosses "f---ing bastards" at a charity event. It's reported that his relationship with the network will end.

THE X-FILES: THE KOBAL COLLECTION; SPEARS: JEFF LIPSKY; GARNER: PHILIPPE BOSSE/LIFETIME; WITH SARANDON: DANNY FELD/LIFETIME; *TOP GEAR:* ELLIS O'BRIEN © BBC WORLDWIDE

All That Jazz's Jazz Jennings; *The Bold and the Beautiful*'s Karla Mosley; *Orange Is the New Black*'s Laverne Cox; *Becoming Us*' Ben and Carly Lehwald

Trans Stories Find a Home on Reality TV

Following the critical success of scripted shows ***Orange Is the New Black*** and ***Transparent***, the latest slate of reality shows on Discovery Life, TLC, and ABC Family makes it clear that Hollywood is doubling down on the public's interest in the transgender community. —LYNETTE RICE

AS LAVERNE COX'S star continues to rise and Olympian Bruce Jenner contemplates whether to share his transition on E!, a revolution is already taking place to bring more stories about the transgender community to the small screen. Three new reality shows are set to debut in the wake of the groundbreaking work of *Orange Is the New Black*'s Cox—the first transgender actress to earn an Emmy nomination—and Jeffrey Tambor's Golden Globe-winning performance as a father in transition on Amazon's *Transparent*.

On April 11, Discovery Life will premiere its first original series, *New Girls on the Block*, featuring six transgender women in varying stages of transition living in Kansas City, Mo. This summer, TLC will air *All That Jazz*, about 14-year-old activist and YouTube star Jazz Jennings, who allows cameras to follow her as she navigates suburban South Florida adolescence. And also this summer, ABC Family will offer *Becoming Us*, a real-life version of *Transparent*. The unscripted show focuses on 17-year-old Chicago teen Ben Lehwald, whose dad, Charlie, undergoes sexual-reassignment surgery to become Carly.

"I don't really mind people seeing it," says Ben of the intimate look at his life. (The show will also feature his mom and his girlfriend, who has a transgender parent as well.) "I want to be able to help people dealing with someone becoming trans in their family."

No one is more aware of the trans trend than GLAAD, which is working with the new reality shows.

No one is more aware of the trans trend than GLAAD (formerly the Gay & Lesbian Alliance Against Defamation), which is working with the new reality shows to provide an accurate portrayal of transgender people, who number 700,000 in the U.S., according to UCLA's Williams Institute. But GLAAD says its job is far from finished. "While it seems like there's an explosion of new shows, we are still very much invisible in scripted shows on broadcast TV," says the organization's Nick Adams.

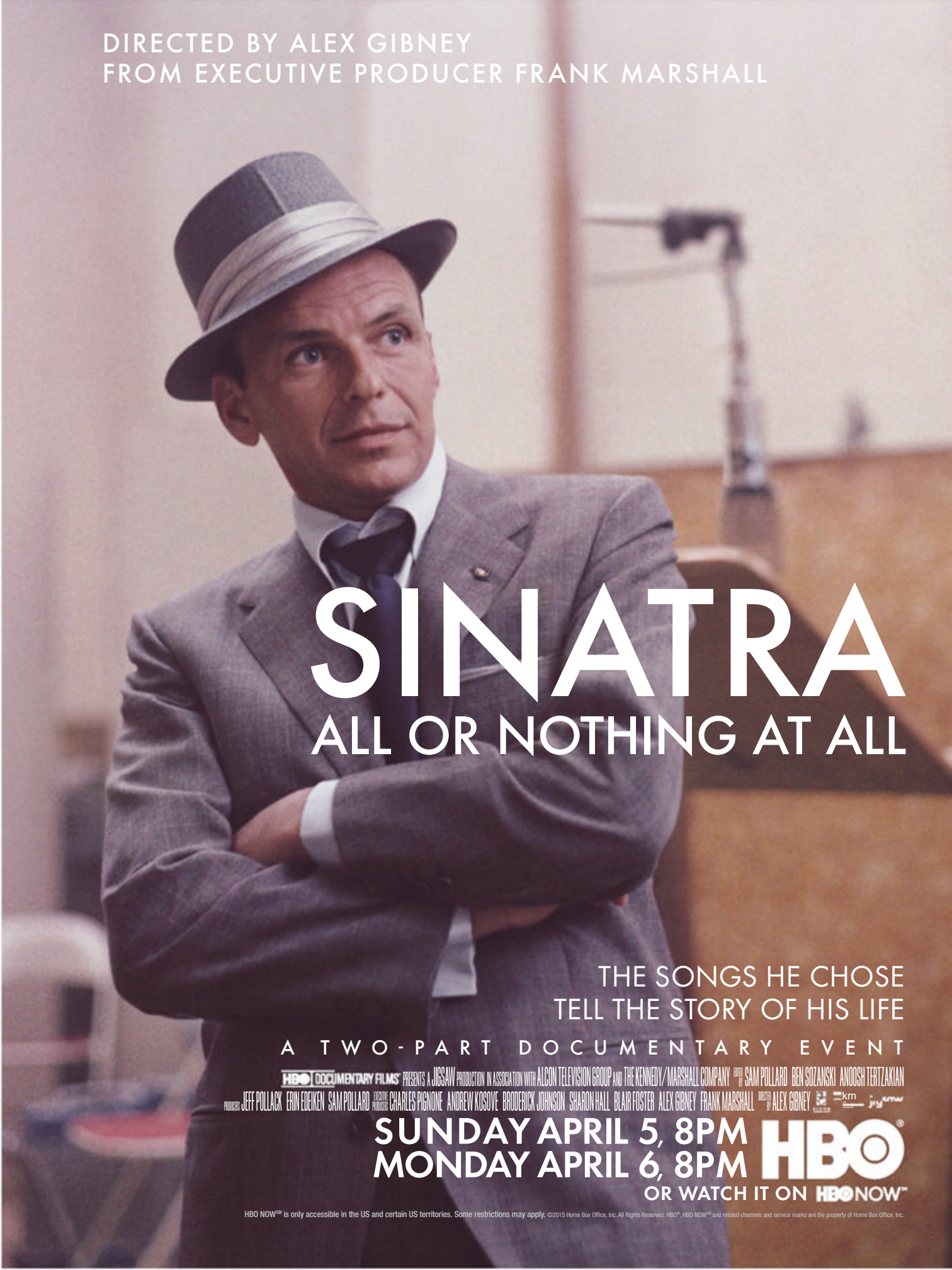
Other than a few rare exceptions such as *Glee*'s Coach Beiste (Dot-Marie Jones), who transitioned from a woman to a man in the show's final season, "the vast majority of portrayals on broadcast TV can be categorized as straight-up defamatory or inaccurate," Adams says. "And the vast majority of times, the roles of trans characters are either as victim of violence or some kind of psychotic killer."

At least one CBS daytime drama is trying to turn the tide. On March 18, *The Bold and the Beautiful* revealed that a character named Maya Avant (Karla Mosley)—who's dating the fabulously wealthy Rick Forrester—was born male. "When is the best time to disclose that you are a transgender woman to someone you love?" says executive producer Bradley Bell. "That's going to be some fresh and interesting material."

Meanwhile, two projects are in development for broadcast this fall that, if ordered to series, will feature transgender performers as series regulars. *Transparent*'s Trace Lysette has been cast on the NBC family drama *The Curse of the Fuentes Women*, from Silvio Horta (*Ugly Betty*), while Cox will trade in her orange prison scrubs for a business suit to play an Ivy League-schooled attorney in the CBS pilot *Doubt*.

But for some trans people, the real progress on TV will come when the focus (finally) steers away from their gender identity. "'Do you have a boy body?' That's the question that I often hear," Jennings tells EW. "I say, 'Even if I do, it doesn't matter what's below my waist.' You have to judge someone for who they are inside, not their outward appearance. If everyone were able to accept people for their personality, then the world would be a better place for people of any difference."

JENNINGS: EARL GIBSON III/GETTY IMAGES; MOSLEY: DARREN MICHAELS/CBS; COX: JASON LAVERIS/FILMMAGIC.COM; BEN AND CARLY LEHWALD: JEAN WHITESIDE/ABC FAMILY


DIRECTED BY ALEX GIBNEY
FROM EXECUTIVE PRODUCER FRANK MARSHALL
SINATRA
ALL OR NOTHING AT ALL
THE SONGS HE CHOSE
TELL THE STORY OF HIS LIFE
A TWO-PART DOCUMENTARY EVENT
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Benedict Cumberbatch and Martin Freeman

EXCLUSIVE INTERVIEW

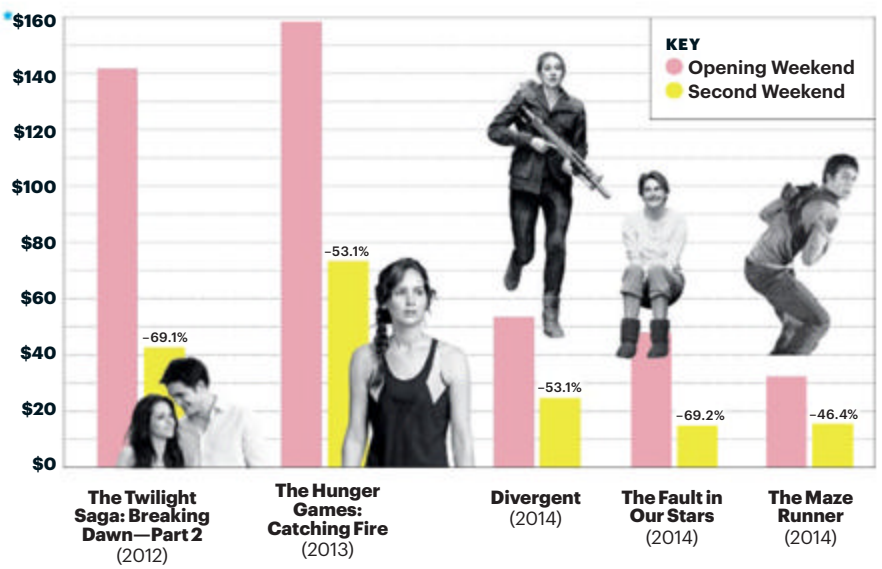
Time Warp: *Sherlock* Visits Victorian London

As you're waiting (impatiently) for season 4 of the sleuth drama, co-creator Steven Moffat hints at what's next for **Holmes** and **Watson** and spills about a little trip they're taking—back in time. —JAMES HIBBERD

ULTRASECRETIVE *SHERLOCK* co-creator Steven Moffat struggles to describe the impossibly long-awaited fourth season of the PBS *Masterpiece* series without giving anything away. "Consequences," he decides. "It's dark. Bloody frightening. An emotional upheaval. Intense. A tougher series." He sees our surprised look. "Obviously it's still great fun and a Sherlock Holmes romp and all that," he quickly adds. "But there's...things...coming back to bite you." The fourth season of the international cult sensation that taught the world how to spell "Benedict Cumberbatch" isn't expected until next year, but Moffat and co-creator Mark Gatiss (who also plays Mycroft Holmes) have firmly plotted the next adventures of Mr. Holmes and Dr. Watson (Martin Freeman), which will pick up where last year left off—with the season's perky rom-com vibe turning to more deadly serious matters with the possible return of Moriarty (Andrew Scott). But first, expect a special one-off episode later this year, which Moffat confirmed last week will break from the show's modern-day setting to somehow transport the detectives to the Victorian era. "It's kind of in its own little bubble," he says. Still, fans give the *Sherlock* team constant grief for not making episodes faster (a two-year wait for season 4?) or more plentiful (only three per season?), with U.S. viewers particularly irked about getting new episodes weeks or months after their U.K. counterparts. On that last point, Moffat passionately agrees. "It's absolute bloody nonsense," he says of the gap, which PBS is working to shorten. Yet Moffat adds that fans should consider how improbable it is that the modestly budgeted crime drama still exists: It stars two of Britain's biggest names, who gift their time to *Sherlock* out of love for the show. "They don't need the money and they want a bigger variety of jobs," he says. "I'm not having a pop at [CBS' Sherlock Holmes drama] *Elementary*, but Benedict is a lot more famous than anybody on their show. The only version of Sherlock you're gonna get is this one. I think that's a pretty good deal."

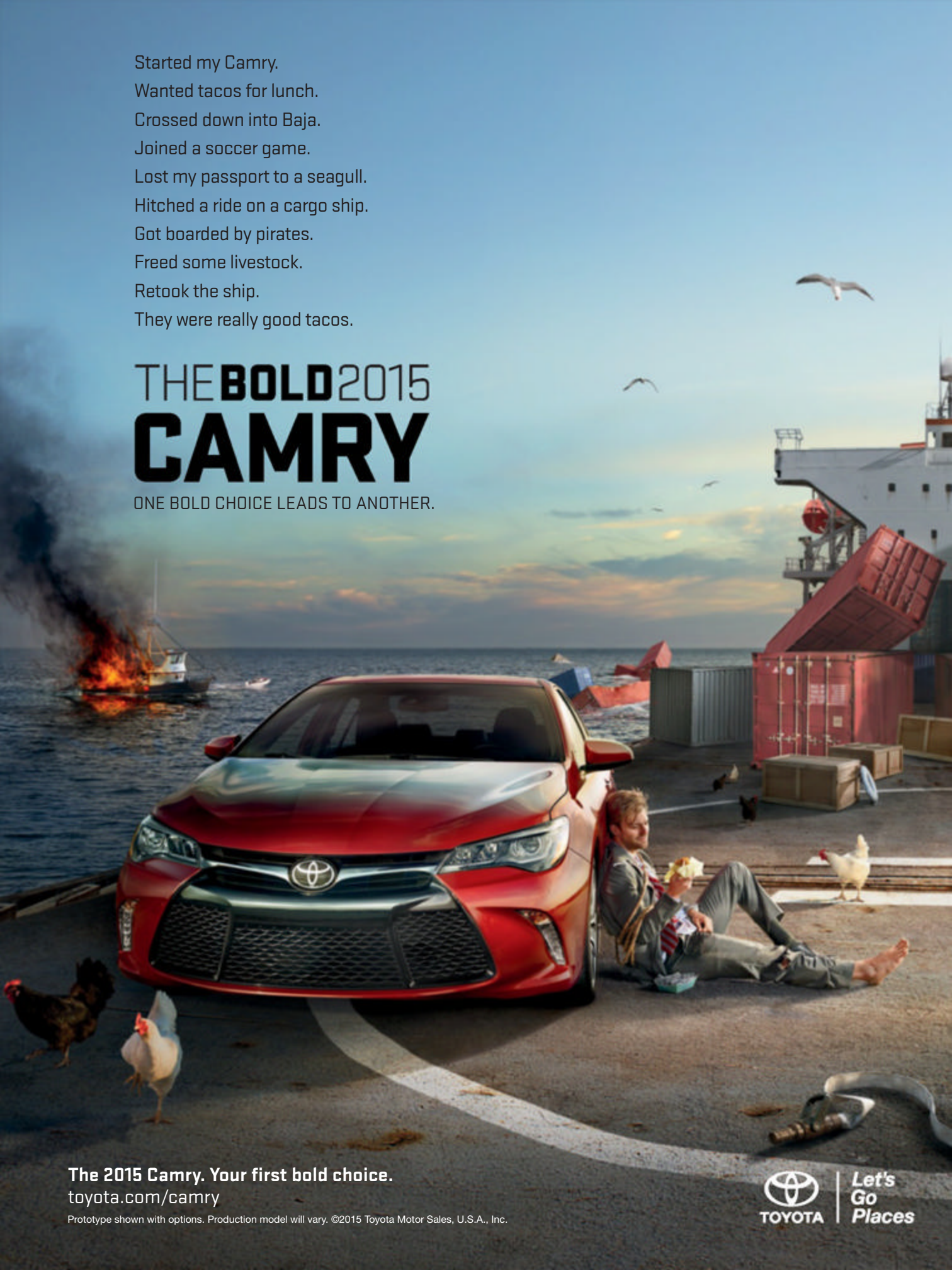
YA Box Office Growing Pains

Insurgent, the second installment of the *Divergent* trilogy, opened to a sturdy $52.3 million. The film's staying power, however, will be tested as it heads into its second weekend of box office sales. Generally, a revenue drop of less than 50 percent is good, one between 60 and 70 is disappointing, and anything more is very, very bad. Young-adult flicks have had both front-loaded successes and long-legged surprises. While *Insurgent*'s future is still undecided, we look at recent hits and misses. —*Kevin P. Sullivan*



*DOMESTIC GROSS IN MILLIONS; SOURCE: BOX OFFICE MOJO

SHERLOCK: COURTESY OF © BBC/HARTSWOOD FILMS FOR MASTERPIECE; *INSURGENT*, *THE TWILIGHT SAGA: BREAKING DAWN—PART 2*: ANDREW COOPER (2); *THE HUNGER GAMES: CATCHING FIRE*: MURRAY CLOSE; *DIVERGENT*: JAAP BUITENDIJK; *THE FAULT IN OUR STARS*: JAMES BRIDGES; *THE MAZE RUNNER*: BEN ROTHSTEIN


Started my Camry.
Wanted tacos for lunch.
Crossed down into Baja.
Joined a soccer game.
Lost my passport to a seagull.
Hitched a ride on a cargo ship.
Got boarded by pirates.
Freed some livestock.
Retook the ship.
They were really good tacos.
THE BOLD 2015
CAMRY
ONE BOLD CHOICE LEADS TO ANOTHER.
The 2015 Camry. Your first bold choice.
toyota.com/camry
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TOYOTA
Let's Go Places

EXCLUSIVE FIRST LOOK!

Lex Luthor in Batman v Superman: Dawn of Justice

JESSE EISENBERG MORPHS INTO THE BALD BRAINY VILLAIN FOR ZACK SNYDER'S TOP SECRET SUPERHERO SHOWDOWN.

BY KEITH STASKIEWICZ

THE MARK OF a good villain is how he knows to stop monologuing before he gives away too much of his plan. That's also the mark of a good superhero-franchise director. Details on Zack Snyder's *Batman v Superman: Dawn of Justice* (due March 25, 2016) have been scarcer than kryptonite. We know that a cameo by Aquaman sets up 2017's *Justice League* and that Wonder Woman has a sizable role. And now we have our first glimpse of Jesse Eisenberg as one of comics' greatest bad guys: Lex Luthor. "He's not any of the Lexes that you've seen, that's for sure," says Snyder, "other than him being a captain of industry and one person to the world and another person to himself. And bald, of course." Eisenberg might not be the first person you'd think of to play the supervillain, but he did have experience portraying a morally challenged billionaire in *The Social Network*. And this edition of the follicularly challenged megalomaniac taps into a similar hyperintelligence mixed with malignant straight shooting. "Our Lex is disarming and he's not fake," says Snyder. "He says what he believes and he says what's on his mind. If you can unravel the string and decipher what he means, it's all there." Now excuse us while we try to unravel *that* string and decipher what Snyder is secretly trying to tell us.

(From top) Ben Affleck as Batman, Henry Cavill as Superman, Gal Gadot as Wonder Woman, and Jason Momoa as Aquaman in *Dawn of Justice*

A History of Lex

1940 Luthor debuts in ***Action Comics* #23**

1950 **Lyle Talbot** is the first to play Lex in the film serial *Atom Man vs. Superman*

1966 **Ray Owens** voices him on TV's animated *The New Adventures of Superman*

1978 **Stan Jones** lends his pipes to the villain on the *Super Friends* cartoon series

1978 **Gene Hackman** (only briefly bald) plays Luthor opposite Christopher Reeve in Richard Donner's *Superman;* he returned for *Superman II* and *Superman IV*

1993 **John Shea** takes on the Lex role on *Lois & Clark: The New Adventures of Superman* for three seasons

1996 **Clancy Brown** voices a Telly Savalas-inspired Lex Luthor on *Superman: The Animated Series* (and later *Justice League*)

2001 **Michael Rosenbaum** explores Lex's origins on *Smallville*

2006 **Kevin Spacey** chews some serious scenery with a chrome dome in *Superman Returns*

1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000 | 2010

BATMAN V SUPERMAN: DAWN OF JUSTICE: CLAY ENOS/© 2014 WARNER BROS. ENTERTAINMENT INC., RATPAC-DUNE ENTERTAINMENT LLC AND RATPAC ENTERTAINMENT, LLC (4); BATMAN: ZACK SNYDER/© 2014 WARNER BROS. ENTERTAINMENT INC., RATPAC-DUNE ENTERTAINMENT LLC AND RATPAC ENTERTAINMENT, LLC; TALBOT, HACKMAN: EVERETT COLLECTION (2); *ACTION COMICS* #23: © DC COMICS; SHEA: BOB D'AMICO/ABC/GETTY IMAGES; ROSENBAUM: DAVID GRAY/THE CW; SPACEY: DAVID JAMES

Julia Louis-Dreyfus photographed on March 5, 2015, in Los Angeles

Could we bee more into her?

Julia Springs Eternal

Sure, there's *Seinfeld*, the 18 Emmy noms, and that irresistible turn in *Enough Said*. But with HBO's gloriously smart-mouthed *Veep* back for season 4 (all hail President Selina Meyer!), is the best of **JULIA LOUIS-DREYFUS** yet to come?

BY LISA SCHWARZBAUM

PHOTOGRAPHS BY RUVEN AFANADOR

Apologies to the drivers of Southern California who

were caught in the motorcade gridlock, but for the purposes of this story, the timing could not have been better: The day I flew to Los Angeles to talk with Julia Louis-Dreyfus about playing a fake president of the United States, the real President of the United States had flown into town too.

As fans of the Beltway-wise HBO comedy *Veep* know, Louis-Dreyfus stars as tightly wound, snugly sheathed Selina Meyer, who begins the fourth season on April 12 (Sundays at 10:30 p.m.) as the newest occupant of the Oval Office after her boss' sudden resignation. As citizens of modern reality know, Barack Obama is a savvy student of the pollster-industrial complex that links politics and entertainment—which is why the leader of the free world is in L.A. to read Mean Tweets on *Jimmy Kimmel Live!*

It's a cinematically sunny winter's late morning in Santa Monica, and I meet Louis-Dreyfus at a patio restaurant table. I want to talk to her about the professional canniness and comedy skills that have landed her, at the age of 54, in the sweet spot of her career. We're about to dive in when Jerry Seinfeld rings on his old castmate's cell phone. "Hi, Jerr!" Elaine—I mean, Julia—answers. She quickly returns. ("I gotta go, Jerr. I'm doing a thing.")

Julia Louis-Dreyfus is as easygoing as Selina Meyer is taut. She wears groovy metal gray nail polish. We talk traffic jams. And when we finally get around to chatting about her work, she seems as eager to listen as she is to talk. I tell her I believe 21st-century funny lady JLD makes mature, sexy, womanly comedy look like the easiest thing in the world to sell in American pop culture. (Which, FYI, it is *so* not.) I marvel at how she's attained this position through such steady advances that her ascent to commander in chief of powerful funny women is easy to take for granted. (*Seinfeld* curse? Feh!) I try to praise her for her ability to embody women with vulnerabilities and appetites: Whether she's Elaine, Christine from *The New Adventures of Old Christine*, Selina, or Eva in *Enough Said*, a JLD character is a woman who holds a good job, with real responsibility—and gets good sex, with real desire.

"You're welcome, America—and the world!" she says with mock grandeur. Then she messes with my mission. "I'd love to tell you I have a grand plan. I don't have an overarching idea of what it is I've done and where I'm headed. I just really enjoy working on a character [when I feel] like there's a lot of mileage to be had. I like to go get that mileage."

Of course, it would be completely un-JLD-like of her to say otherwise—to brag about her accomplishments or make a list of the enviable, ineffable qualities that have made her an exemplar of American pop culture. No way. Julia Louis-Dreyfus would never do that.

So I will.

(PREVIOUS SPREAD AND NEXT SPREAD) STYLING: CRISTINA EHRLICH/THE ONLY AGENCY; HAIR: PETER BUTLER/ARTP; MAKEUP: KATHY JEUNG/ELIZABETH ARDEN/FORWARD ARTISTS; PROPS: RON ZAKHAR; FLOWER HAT: JENNIFER MCGARIGLE/FLORAL ART, LA; MANICURE: CHRISTINA AVILES/CHANEL/OPUS BEAUTY. (THIS PAGE) *VEEP*: PATRICK HARBRON/HBO

(Clockwise from far left) On *Veep*; with Jerry Seinfeld, Michael Richards, and Jason Alexander on *Seinfeld*; with James Gandolfini in *Enough Said*; with Wanda Sykes on *The New Adventures of Old Christine*

She Goes All the Way

TAKE THE THING ABOUT THE VEEP'S SHORT HAIRDO. EIGHT EPISODES INTO the third season, Selina changed her coif. For the show's first two seasons, fighting for relevance as second in command to a never-seen POTUS, Madame Vice President favored a chin-length, layered bob. But after she decided to run for the top job in the next election, she showed up at her campaign headquarters sporting a short, helmet-shaped chop. Not surprisingly, the new Sandy-Duncan-does-Peter-Pan look occasioned a lively spritz of commentary. Hillary Clinton and Michelle Obama no doubt felt Selina Meyer's pain. Which is our pleasure. Which is exactly what Louis-Dreyfus—who came up with the idea of going short in the first place—had in mind.

"I was fascinated by how people are so judgmental about how women look, and male politicians don't get that s---," she says. "A change of hairstyle often gets more attention than legislation they're trying to put forth. Also, it makes sense that Selina might be trying to identify her character. So I thought, Let's give it a shot."

Giving it a shot is a Julia Louis-Dreyfus specialty. Knowing how to aim that shot so that it lands just right—through instinct, experience, improvisatory flexibility, and collaborative generosity in an ensemble setting—is her durable talent. As a performer, she toughened up early in the 1980s via Chicago's Practical Theatre Company and three years in the cast of *Saturday Night Live*. In the glorious nine-season reign of *Seinfeld*, she demonstrated over and over how to play hard with the boys without sacrificing the strengths of being a girl. (She received seven Emmy nominations and won once.) She created a fresh, believable version of a modern divorced working mother on the otherwise traditional network sitcom *The New Adventures of Old Christine*. (Five Emmy noms, one win.) Clanging her lady balls on *Veep*, she has racked up six Emmy nominations and three wins—so far. And in the gorgeous 2013 indie-minded romantic seriocomedy *Enough Said*, she showed a revelatory capacity for dramatic expansion as Eva, a single mother who falls into (and almost ruins) a lovely romance with the late James Gandolfini as a single dad.

For those counting, that makes 18 Emmy nominations and five wins, which sometimes sets TV historians to talking about JLD as a successor to the astute, beloved, award-laden 20th-century funny lady Lucille Ball. But there's an interesting difference between the two. Ball "always played a version of Lucy," notes *Veep* executive producer Frank Rich (who, like Louis-Dreyfus, grew up in Washington, D.C., and has a keen sense of company-town mentality). "In Julia's case, she just keeps trying different things. To me, it's the test of a great actor in any medium that they don't just play one role over and over again. Julia is a great actor as well as being a great comic actor."

Louis-Dreyfus also has a star-quality ability to go for broke, and an expert talent for tweaking broke-ness until the moment glitters with just the right jagged edges. It's not surprising that she loves the late Madeline Kahn, star of *Blazing Saddles* and *Clue*, who was "unafraid to just go with abandon into a comedic area and suffer the consequences." And talk of Kahn, in turn, gets her thinking about how the possibilities of funny femaleness

SEINFELD: GINO MIFSUD/NBCU PHOTO BANK/GETTY IMAGES; *ENOUGH SAID*: COLLEEN HAYES; *THE NEW ADVENTURES OF OLD CHRISTINE*: MITCHELL HADDAD/WARNER BROS./CBS

have changed. "There has been a notion in the past that a woman who is funny isn't necessarily very feminine," Louis-Dreyfus says. "There are lots of women who are funny on television now—there's a rawness that is more acceptable now, less contained. [In the past] being attractive very often trumped being funny. Now there's more of an open approach in the female universe."

Although open isn't the same as anything goes. Her attitude is: If the bit doesn't work, ditch the bitch. "I can go too far and then I feel it. It really is intuition, like hearing a note, a pitch that is slightly off, and I know it," she says. Then again, sometimes the pitch is exactly right, and painful to remember. "I knew many years ago that in the dance that I did on *Seinfeld* I had to really, really look like an a--hole. It could not be cute. It could not be sexy in any way. It had to just be horribly awful. And it's very hard for me to watch it. Because I think I accomplished that."

She's a Team Player

AS THE NEW SEASON OF *VEEP* BEGINS, SELINA IS MORE HIGHLY STRUNG THAN ever. In addition to running the country, she must begin almost immediately to campaign for the next election. And with a bigger job, she is now surrounded by an even bigger gang of idiots—which is exactly how Louis-Dreyfus likes it. "There was a moment in the making of the pilot when [Selina] loses her temper. Although essentially it's sort of her own mistake," she recalls. (Trivia players, take note: The moment occurs when the veep's chief of staff, played by Anna Chlumsky, accidentally signs her own name rather than that of her boss on a condolence card meant for the wife of a dead senator. A lecherous dead senator.)

"And," Louis-Dreyfus continues, "she just loses her s--- completely and blames everyone around her for everything, and this rage comes out of her mouth and out of the top of her head. And she's thinking, 'If it weren't for these fools around me'—I mean, not just her staff, the American public—'I would be further along than I am.' I like the idea of blaming. I think it's a very funny concept to blame everyone around you for your own actions."

Maybe that's because Louis-Dreyfus does the exact opposite. A few days after our conversation, Louis-Dreyfus followed up a question I asked about comedy influences—like she hasn't gotten that one a million times—with an email giving props to the cast of *The Wizard of Oz*, as well as to the group dynamics in the comedies of Preston Sturges. It's not a man or a woman thing, she wants to clarify. "It's the ensemble work that really gets me where I live."

Collaborative play is not just her pleasure; it is also the preferred setting in which to do her best work. She is not, she readily admits, a writer who can start with a blank page. "I wish I had that muscle, but I just don't," she says. She's not a cranker-outer of jokes, a purveyor of stand-up routines. But Louis-Dreyfus excels at working "pretty vigorously on material once it's there—that's my favorite part."

Veep creator Armando Iannucci provides an example. "I'll think, 'You know, it would be really nice if [Selina] could get out and about, go and see America and get out of Washington.' And Julia would arrive with things like 'Yes, and I also think maybe she should try taking up smoking and develop a twitch. I can do this twitch. I think she should develop a twitch!' "

Frank Rich identifies another aspect of team play: "Selina is the most incompetent leader you can possibly imagine, whereas Julia, from the get-go, has been an inspiration for the actors, most of whom are younger than she is.... If she's playing a scene with three or four other actors, she regards them as equals, and that gives them the freedom and the space to do their best creative work."

Season 4 Preview: *Veep* Crashes the Oval

Now that she's moved to 1600 Penn, is there any direction for *Veep*'s Selina Meyer to go but down? "What do you think?" Louis-Dreyfus challenges. "I think that if she accomplishes something, it will quickly be undone. But she definitely wants to make her mark. That is high on her priority list, to do something of worth. Primarily, I think she wants to stay alive politically, which is sometimes her undoing."

For creator Armando Iannucci, the fun comes from pushing Selina out of her comfort zone. "We knew she would be under a lot of pressure. She's president, and yet she's losing the presidency. She also enjoys being president. In episode 4, she's actually on a high for quite a lot of it. And what's quite funny is seeing her absolutely slightly manic, slightly beaming with positive energy when everyone else around her is tired and shattered."

That's not the only highlight of the new 10-episode season, according to executive producer Frank Rich: "Wait till you see a scene [with] Julia and Kevin Dunn on Air Force One, it's just priceless." —LISA SCHWARZBAUM

VEEP: PATRICK HARBRON/HBO; DRESS: ANGEL SANCHEZ

JLD: A Hair-story

Asked what she thinks of as a professional weakness, Julia says, "My hair! I don't know how to deal with it!" Could have fooled us. —LISA SCHWARZBAUM

SEINFELD
Season 1

Those funky early-'90s Elaine dresses! That funky early-'90s Elaine **half pouf**! In retrospect, Julia hates it. "It doesn't stand the test of time," she says.

SEINFELD
Season 7

Elaine's dance moves may have frightened passersby, but her later-season **controlled curls** were in perfect step with her rise and fall at J. Peterman.

ENOUGH SAID

Eva, who works as a masseuse in Los Angeles, sports an **easy, long style** that's the closest to Julia's own.

VEEP
Season 1

"This kind of hair would never work in government," Julia says, pointing to her own head. So instead, first-season Selina stepped out in a **chin-length wig**, suitable in every state of the union.

VEEP
Season 3

"**Dustin Hoffman**" is how Julia has described Selina's crop. *Veep* creator Armando Iannucci felt her pain. "It worked really well, but it did involve her wearing a very uncomfortable wig. But it was a good look."

She's Abnormally Normal

I BRING TWO AUDIO RECORDERS TO OUR LUNCH, EXPLAINING MY PARANOIA

about failed technology. Julia says that if she were a journalist, she would bring three. At one point we get sidetracked in an ode to the pleasures of knitting and needlework. This is another important strength supporting Julia's success: Her characters may be fueled by exasperation, but she radiates sanity. Married to former *SNL* castmate Brad Hall since 1987 (the two met at Northwestern University), a mother of two sons (the younger of whom is in high school), and a person who still communes with her best friend since third grade, Louis-Dreyfus does not take the special grace of what Jerry Seinfeld and George Costanza would probably call "nothing" for granted.

"Show business is hard," she says. "I love it, there's nothing else I can do, I don't have any other skill set. But it's very unfriendly and it can suck your soul. I married a very nice man and I like him, and we have children that we really like, and that has been a great source of comfort to me. Having something that trumps show business, crushes it, kept everything in perspective for me."

Enough Said writer-director Nicole Holofcener recognized the pleasure of that normalcy immediately. The two met for a getting-to-know-you lunch while Holofcener was casting the movie. They bonded instantly. And now the filmmaker—who has a long-standing creative bond with actor Catherine Keener—considers Louis-Dreyfus museworthy, too. "We hit it off right away. We talked about our kids. We talked about the character and food and clothes. She was so not Elaine when I met her. She was kind of a soccer mom like me—well, better dressed. And she has a very small waist.

"It's all in perspective for her," Holofcener continues. "Maybe that brings something else to her performing, a richness that I see and I appreciate."

It so happens that the star of *Veep* is riding the crest of a wave of good TV, fun TV, cool TV, small-screen projects with innovative formats. Even the ads she is doing for Old Navy—following in the classy spokeslady shoes of Amy Poehler and Melissa McCarthy—are excellently JLD-shaped, in large part because JLD herself has real input in shaping what she thinks of as little 30- and 60-second shows. It also happens that the star is committed to staying home this summer, before her younger son goes off to college, and then returning to *Veep* for a presumed fifth season.

But her experience on *Enough Said* thrilled her, and Holofcener, for one, can't wait to rejoin forces. "I want to work with her over and over. When I'm writing, sometimes I picture her." Frank Rich says the same thing, but differently. "I think her legacy will be as an actor who has this tremendous range and who also had a great eye for material.... We're going to see other movie roles and—I hope not too soon but eventually—other television roles, and I think a lot of it is going to hold up."

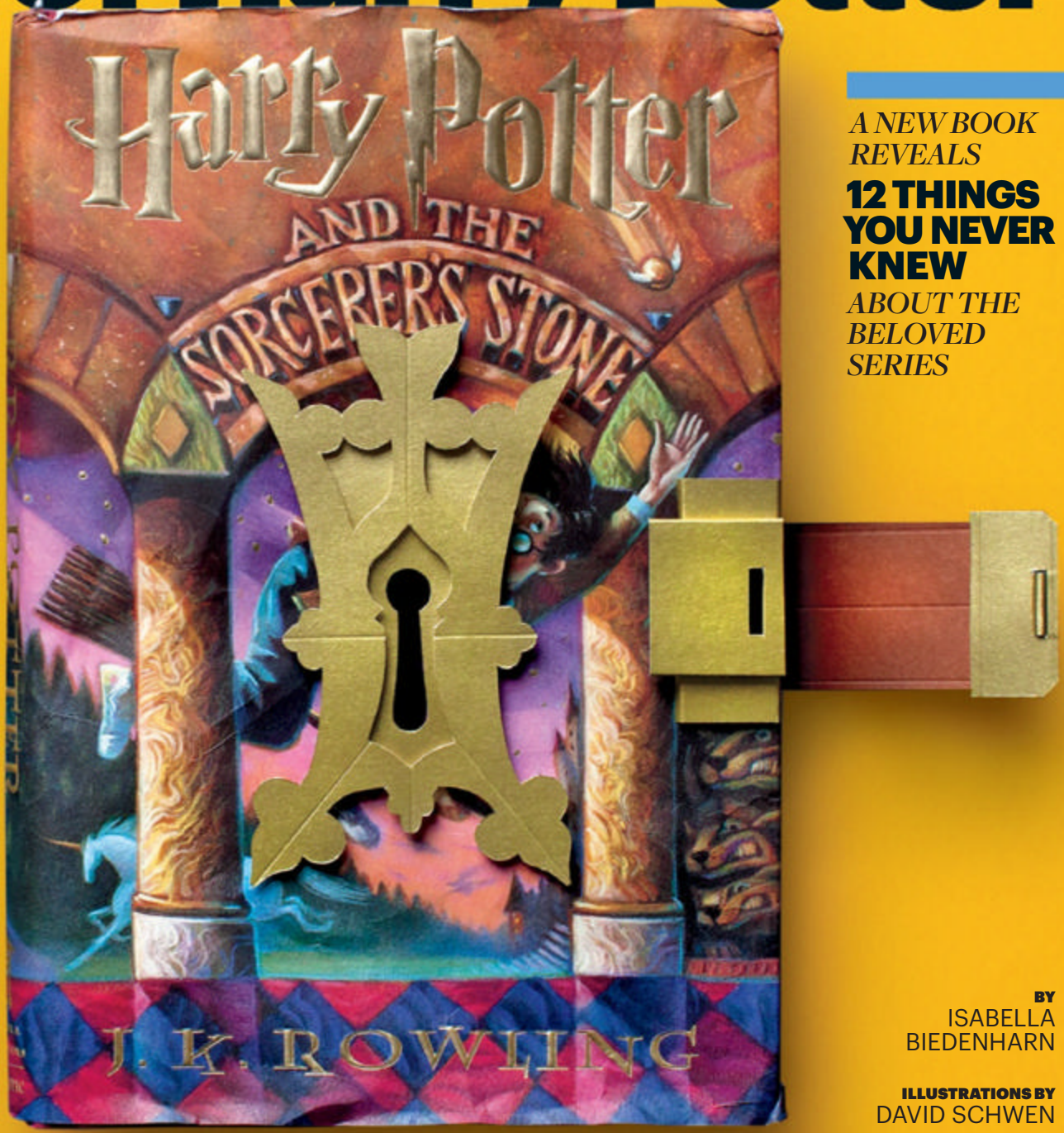
The last word goes to the woman who plays a president on TV. "I have a recurring dream, and when I have it I'm always so happy: I'm in a house and I discover a room of the house that I didn't know was there. It's a good dream. It's a glorious feeling. I feel that way about work, when you find another area beyond an area. It's very satisfying—comedically, dramatically. That's what I live for, to be honest."

A friendly kiss, and Julia Louis-Dreyfus heads home. There is no motorcade waiting, and that suits her just fine. ■ *(Additional reporting by Marc Snetiker and Kevin P. Sullivan)*

SEINFELD (SEASON 1): CHRIS HASTON/NBCU PHOTO BANK/GETTY IMAGES; *SEINFELD* (SEASON 7): JOE DE VALLE/NBC/GETTY IMAGES; *ENOUGH SAID*: LACEY TERRELL; *VEEP* (SEASON 1): BILL GRAY/HBO; *VEEP* (SEASON 3): PAUL SCHIRALDI/HBO

Unlocking the Secrets of Harry Potter

ENTERTAINMENT WEEKLY
EXCLUSIVE EXCERPT



A NEW BOOK REVEALS

12 THINGS YOU NEVER KNEW

ABOUT THE BELOVED SERIES

BY
ISABELLA BIEDENHARN

ILLUSTRATIONS BY
DAVID SCHWEN

Harry Potter came to J.K. Rowling on a train. This part of the Potter myth we all know.

But some of the phenomenon's most intriguing elements have been buried—until now. Philip W. Errington, a director at Sotheby's, was selling rare copies of Rowling's books five years ago when a frustrated dealer bemoaned the lack of correct information about the various editions' value. Because Errington has a background in descriptive bibliography—a chronology and detailed breakdown of a writer's published work—he wrote the guide himself. Full of stories culled from conversations with Rowling and others, **J.K. Rowling: A Bibliography 1997–2013** opens a window onto forgotten parts of this world, from discarded book titles to fans correcting Rowling's Potter facts. And it's Rowling-approved: "If your subject says it's a 'slavishly thorough,' 'mind-boggling bibliography,' you can't help but feel that you've done something right," Errington says. Here are some of his most fascinating discoveries.

The Sorcerer's Stone BOOK 1

1 **Nigel Newton, the founder and chief executive of Bloomsbury Publishing, said that the day the Bloomsbury editorial committee considered *Harry Potter and the Philosopher's Stone*, "I cast my vote... in favour, as did everybody else, with alacrity. My confidence came from the fact that my then-8-year-old daughter, Alice, had read it for me the night before and came down the stairs glowing about it." The company offered a 1,500-pound advance.**

2 The reason the American edition is called *Harry Potter and the Sorcerer's Stone* and not *Harry Potter and the Philosopher's Stone* like the British version is that Arthur Levine, the editor who acquired the U.S. rights for Scholastic, felt it didn't convey magic overtly enough for American readers. "So the title [that I suggested] to Jo was *Harry Potter and the School of Magic*. Jo very thoughtfully said, 'No—that doesn't feel right to me.'"

The Chamber of Secrets BOOK 2

3 **In August 1997 Emma Matthewson—who became Rowling's editor at Bloomsbury beginning with the second book—sent the edited draft of *Harry Potter and the Chamber of Secrets* back to the author, saying, "My first thought I should say right now is that it is going to be absolutely brilliant!... Enclosed is the manuscript where I have written various comments and suggestions...generally, as we've discussed, the manuscript is over-long. I have suggested some possible places for cuts." Rowling returned the manuscript to Bloomsbury in October with a note that said in part: "I've done more to it that you suggested, but I am very happy with it now, which wasn't the case before. The hard work, the significant rewrites I wanted to do, are over, so if it needs more cuts after this, I'm ready to make them, *speedily*." Rowling noted that losing a song for Nearly Headless Nick, which was cut in the rewritten manuscript, was "a wrench," but admitted the tune was "superfluous."**

4 The publisher's blurb for an American edition of *Harry Potter and the Chamber of Secrets* mistakenly claimed that Aunt Petunia, rather than Aunt Marge, would be accidentally inflated by Harry in the next book. In the early days, there were a number of such problems with details. Even *The New York Times* got it wrong when trying to describe *Harry Potter and the Sorcerer's Stone* for its best-seller list: "A Scottish boy, neglected by his relatives, finds his fortune attending a school of witchcraft."

5 **Before long, the books were so famous that Bloomsbury had to "secure [Matthewson's] house.... The first thing we did was make sure she had a computer that wasn't attached to the Internet. No hacking in the world could get at something that wasn't plugged-in."**

To be published on April 23 ($128)

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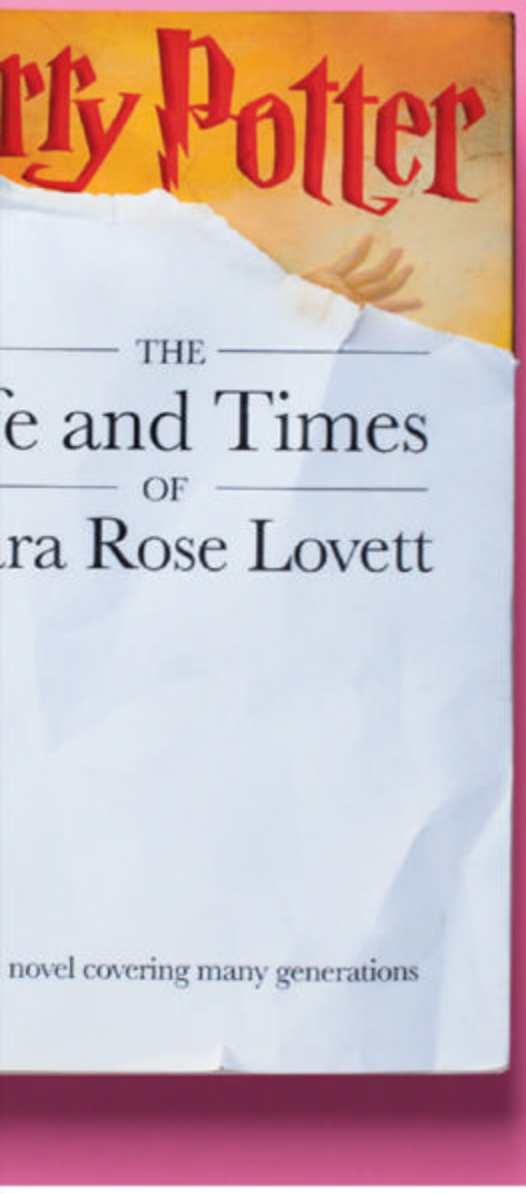

The Prisoner of Azkaban
BOOK 3

6 After completing a revision of the third volume, *Harry Potter and the Prisoner of Azkaban*, Rowling wrote Emma Matthewson: "Finally! I've read this book so much I'm sick of it. I never read either of the others over and over again when editing them, but I really had to this time.... If you think it needs more work, I'm willing and able, but I do think this draft represents an improvement on the first; the dementors are much more of a presence this time round."

The Goblet of Fire / BOOK 4

7 Title possibilities for *Harry Potter and the Goblet of Fire* suggested by Rowling included *Harry Potter and the Death Eaters*, *Harry Potter and the Fire Goblet*, and *Harry Potter and the Three Champions*.

The Order of the Phoenix
BOOK 5

8 By the time *Harry Potter and the Order of the Phoenix* came around, Bloomsbury had to resort to subterfuge even to take delivery of the manuscript. Nigel Newton recalled: "[Rowling's then agent] Christopher Little phoned me out of the blue and said, 'Nigel, drink at the Pelican tonight?' and I said, 'Drink at the Pelican? Yes, Chris, 6 p.m.' That was where he had delivered the previous book to me. So I drove to the Pelican, a pub off the Fulham Road, in a state of high alert. And I went in and there was a massive plastic bag at his feet.... He said nothing about that and I said nothing and he just said 'Drink?' and I said, 'A pint, please.' So we stood at the bar and drank our pints and said nothing about Harry Potter. But when we left I walked out with the carrier bag. It was a classic dead letter drop. So I put this bag into the back of my car and drove it home. By this stage the series was so enormous that I was almost frightened to be in physical possession of it. My three children and wife were all enormous fans themselves so I couldn't say anything to them. I shoved it under the bed. I had another typescript sitting there... so I stuck [the] top four pages of David Guterson's *East of the Mountains* on the top and then stayed up all night reading it, which my wife did find a bit odd."

The Half-Blood Prince
BOOK 6

9 To try to ensure consistency within the books, and keep track of characters, spells, and the like, Bloomsbury had to create an in-house file known as the HP bible.

10 Correspondence between Rowling and Matthewson makes it clear that Rowling reworked the beginning of *Harry Potter and the Half-Blood Prince*. "I do think that revised opening is a masterstroke," Matthewson wrote Rowling. "What I think is wonderful about this book is that for the first time readers will really and truly begin to appreciate the breadth of the vision you have."

The Deathly Hallows
BOOK 7

11 In an attempt to keep *Harry Potter and the Deathly Hallows* a secret, early proofs were titled *Edinburgh Potmakers*. "This was not the only spurious title given to the novel," noted Errington. "Another printout of the text in the editorial files at Bloomsbury is entitled *The Life and Times of Clara Rose Lovett* with the thrilling subtitle 'An epic novel covering many generations.'"

12 Arthur Levine had 71 questions for Rowling after reading early versions of *Hallows*: "I wish we could convey adequately our feeling that all of these detail questions are merely a result of the absolutely *phenomenal* level of detail in Harry's saga." Errington pointed out that as always, "American and English diction was, once again, an issue of editorial discussion. Correspondence in the Bloomsbury files includes the note 'If you mean underpants and not trousers here, can we spell out 'underpants' for the U.S., so readers understand fully how embarrassing this is for Ron?" This request was annotated "OK (U.S. only)."

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THE CAST of
FURIOUS 7

Furious 7's Vin Diesel, Michelle Rodriguez, Chris "Ludacris" Bridges, Tyrese Gibson, Nathalie Emmanuel, Jordana Brewster, Jason Statham, and Dwayne Johnson photographed on March 22, 2015, in Los Angeles

THE *FAST & FURIOUS* FRANCHISE HAS GROSSED ALMOST A BILLION DOLLARS IN THE UNITED STATES, BOLSTERED BY THE MOST DIVERSE CAST IN BLOCKBUSTER HISTORY. YET IN THE LANDSCAPE OF STUDIO FILMS, IT'S A MINORITY—EVEN AS ***FURIOUS 7*** REVS UP FOR A RECORD-BREAKING OPENING ON APRIL 3. WHY IS HOLLYWOOD SO SLOW TO REFLECT REALITY?

BY **CHRIS LEE** • • • PHOTOGRAPH BY **DAVID STRICK**

Blockbusters that feature a range of ethnicities in lead roles are hard to come by. Among the exceptions: 2009's *Star Trek* (1), 2014's *Ride Along* (2), and going all the way back to 2003, *The Matrix Reloaded* (3). Last year, the Marvel Cinematic Universe broke ground by introducing its first black superhero (Anthony Mackie) in *Captain America: The Winter Soldier* (4).

VIN DIESEL STILL RECALLS THE BAD OLD DAYS OF street-race apartheid. In 2001, his breakthrough movie, *The Fast and the Furious*, powered into multiplexes featuring separate but equal factions of outlaw hot-rodders from across the racial divide—glowering Latino gearheads, African-American wheelmen with cornrowed hair, a pack of Asian "tuners" known as the Little Saigon crew—all competing for drag-strip primacy in late-night L.A.

STAR TREK: INDUSTRIAL LIGHT & MAGIC; *THE MATRIX RELOADED*: JASIN BOLAND; *CAPTAIN AMERICA: THE WINTER SOLDIER*: ZADE ROSENTHAL/© WALT DISNEY STUDIOS MOTION PICTURES/EVERETT COLLECTION; *RIDE ALONG*: QUANTRELL COLBERT

"There were cliques not totally unlike *The Warriors* or other gang movies," says Diesel. "It was segregated in its own way while still trying to incorporate a multicultural theme."

But over the franchise's transformation into one of the highest-grossing series of all time, boundary lines of turf and skin color have become increasingly blurred. By the fourth installment, 2009's *Fast & Furious*, members of those factions had banded together to form a United Nations-like "family" of scofflaw speed demons, including an ass-kicking Latina (Michelle Rodriguez), a Korean-American cool guy (Sung Kang), a golden-boy cop-turned-criminal (Paul Walker), and Diesel's own ethnically ambiguous, chrome-domed dragster Dom Toretto. At last, here was a cast that reflected the reality of our country's racial makeup: 37 percent of Americans now identify as nonwhite, and the U.S. Census Bureau projects a "majority-minority" population in 2043. The importance of the *Furious* movies' multiethnic ethos is not lost on Diesel, who is gearing up for *Furious 7*, in theaters April 3. "It doesn't matter what nationality you are. As a member of the audience, you realize you can be a member of that 'family,'" he says. "That's the beautiful thing about how the franchise has evolved."

Too bad Hollywood can't keep pace. Despite the films' cumulative worldwide gross of almost $2.4 billion, their racial inclusiveness remains an outlier; American movies are still overwhelmingly white. According to UCLA's 2015 Hollywood Diversity Report, a mere 16.7 percent of 2013 films starred minorities in lead roles (see page 38). Sure, J.J. Abrams' *Star Trek* films showcase an array of ethnicities, and the Marvel Cinematic Universe introduced its first black superhero, the Falcon (Anthony Mackie), in last year's *Captain America: The Winter Soldier*. But in terms of sheer multicultural visibility, the *Fast & Furious* films stand as a singular splotch of color where the rubber meets the road.

To be blunt, this is bad business. While it's ridiculous to expect Hollywood to make movies with diverse ensembles just to be PC, nowadays more color can mean more money. Minorities bought 46 percent of movie tickets in the U.S. in 2013. And fully one-third of the domestic audience for 2013's *Fast & Furious 6*—which introduced Samoan-African-American action hero Dwayne Johnson into the fold—was Latino, according to Universal Pictures. Another 29 percent was African-American and 13 percent was of Asian descent. In other words, three-quarters of the people who saw *Fast 6* were nonwhite and close to half were under 25, the demographic that buys the most tickets nationwide. Moreover, a recent ListenFirst Digital Audience Ratings survey found that *Furious 7* enjoyed the highest fan engagement of any major franchise in or approaching theatrical release. The message is clear: Multiculturalism sells.

"Diverse stories with diverse characters need to be told," says Jeffrey Kirschenbaum, Universal's production co-president. "Not out of any

SANTOS: DANIEL ZUCHNIK/WIREIMAGE.COM; RODRIGUEZ: JEFFREY MAYER/WIREIMAGE.COM; ROYCE: MAURY PHILLIPS/WIREIMAGE.COM; BREWSTER, BRIDGES: DAVID LIVINGSTON/GETTY IMAGES (2); GIBSON: IMEH AKPANUDOSEN/GETTY IMAGES

How to Sell A Movie to Everyone

TO PROMOTE **FURIOUS 7**, THE CAST (AND TWO MUSICIANS) HAS BEEN TARGETING THE CORE AUDIENCE, ONE DEMOGRAPHIC AT A TIME. **By Chris Lee**

MAY 22, 2014

Platinum-selling bachata singer **Romeo Santos** performs for a crowd of 20,000 at L.A.'s Staples Center. Vin Diesel appears on stage to announce that Santos is in *Furious 7*. The news spreads like wildfire across social media.

FEB. 19, 2015

Universal buys a 60-second ad during *Premio Lo Nuestro*, Univision's highest-rated awards show, honoring Latin music. The spot highlights **Michelle Rodriguez**'s character, Letty.

MARCH 4, 2015

Latin-pop star **Prince Royce** releases the song "My Angel" from the *Furious 7* soundtrack. He promotes the song—and the movie—to his 32 million Facebook fans and 3.9 million Twitter followers.

MARCH 16, 2015

Jordana Brewster travels to Miami as part of a fan-first screenings campaign. She does a full day of targeted Latino press and reveals a clip of her scene with Santos.

MARCH 18, 2015

Chris "Ludacris" Bridges posts a video series called "Ludacris Presents" on three websites that showcase cast members talking about their favorite moments from the *Fast* films.

APRIL 1, 2015

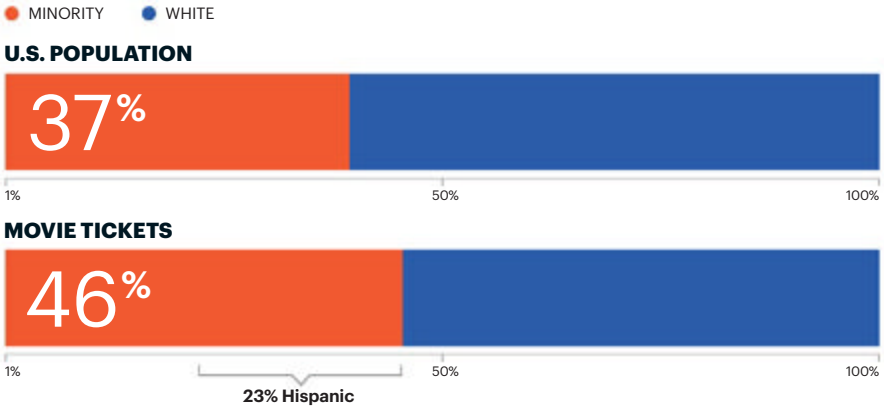
Diesel, **Tyrese Gibson**, and Ludacris will attend a live performance on Sean Combs' Revolt network that celebrates the success of the *Furious 7* soundtrack and features a number of popular black artists.

Movies, Money, And Race

DATA SHOWS THAT NONWHITES ARE CRUCIAL TO HOLLYWOOD'S BOTTOM LINE. AND THEIR POWER AND INFLUENCE ARE RISING. **By Nina Terrero**

Who Buys the Most Tickets?

Whites do, but not by much. In fact, minorities purchased a disproportionately large number of tickets in the U.S. last year, with Hispanics alone accounting for almost a quarter of all sales.



More Starring Roles

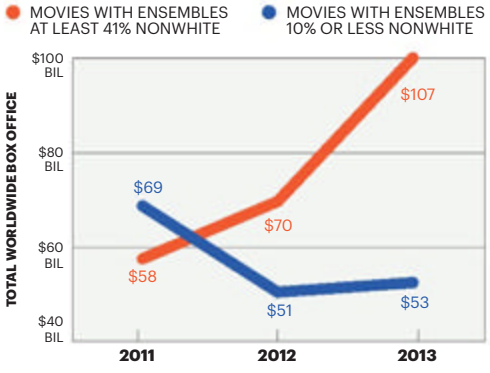
In three years, the percentage of nonwhite actors (male and female) cast as leads has increased:

59%

2011	2012	2013
10.5%	15.1%	16.7%

Diversity Sells Overseas

Multiethnic casts yield better global box office returns



SOURCE: UCLA'S 2015 HOLLYWOOD DIVERSITY REPORT: FLIPPING THE SCRIPT, MPAA

sense of altruism, but because your audience is looking for stories they can connect to and access. If they can't connect and access, they're not coming. All of us have to take heed of that." He adds: "We're starting to recalibrate how we're looking at not only movies and how to cast them, but who our heroes are."

That shifting industry outlook helps explain why Matt Alvarez, the producer behind such hits as the *Barbershop* franchise and last year's *Ride Along*, was hired in August as president of Relativity Studios' newly formed multicultural division. As he sees it, casting diversity is crucial to mass appeal. "You want your movies to reflect what's out there in society," he says, pointing out that 2016's *Ride Along 2* will employ a color wheel of supporting players, including Ken Jeong, Benjamin Bratt, and Olivia Munn (not to mention stars Kevin Hart and Ice Cube). "What the *Fast* movies have done is force people to make movies that are reflective of how America looks. That's a standard-bearer for films."

Yet to hear it from a cross section of actors and directors of color, Hollywood keeps falling short of that standard thanks to one persistent bit of conventional wisdom: that minority stars don't sell tickets overseas, the market that now accounts for 70 percent of total annual box office. But according to the UCLA study, that assumption is false.

It turns out that films with diverse casts boast higher global grosses and returns on investment than movies whose casts are predominantly white. (It's not an accident that 70 percent of *Fast 6*'s worldwide $789 million haul came from outside the U.S.) Actors of color have their own anecdotal evidence to back up this data. "I would dare studio heads to travel internationally with us," Gabrielle Union (*Think Like a Man*) told EW recently while promoting her BET show *Being Mary Jane*. "They have the belief that you [an actor of color] can walk the streets of London and no one will notice or care—and that is not true." As she sees it, the industry is simply reluctant to change its ways and be more inclusive. "They just don't do it, so there's nothing to disprove their theories. So they're able to keep saying the same thing over and over again."

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Michelle Rodriguez and Paul Walker

MICHELLE RODRIGUEZ GRIEVES

"I Went Pretty Crazy"

THE *FURIOUS 7* ACTRESS OPENS UP ABOUT THE "BINGE" SHE WENT ON WHILE COPING WITH THE DEATH OF HER FRIEND AND COSTAR PAUL WALKER. **By Chris Lee**

★ ★ ★ For the past year and a half, Michelle Rodriguez has kept to herself about the death of Paul Walker. The blue-eyed actor, whose role as cop–turned–outlaw wheelman Brian O'Conner had been a linchpin of the $2.4 billion *Fast & Furious* franchise, was killed on Nov. 30, 2013, in a car crash. Since then, his castmates have largely grieved in private.

But during a recent conversation with EW, Rodriguez, who was gearing up for the international press tour for *Furious 7*, decided that she wanted to talk about what the loss of Walker had meant to her. The shock of losing a trusted friend, "the deepest guy I know," she says, caused her to unravel. "I actually went on a bit of a binge," she says, wiping away tears. "I went crazy a little bit"—pause—"I went *pretty crazy*. A lot of the stuff I did last year I would never do had I been in my right mind."

Some of that "stuff," of course, found its way into the tabloids. Rodriguez, 36, was photographed by paparazzi in various states of romantic embrace with British supermodel Cara Delevingne, living it up on a yacht with Justin Bieber, and getting intimately acquainted with Zac Efron in Spain and Sardinia.

"I was pushing myself to feel," she says. "I felt like nothing I could do could make me feel alive, so I just kept pushing myself harder and harder. I was traveling and I was having sex. And I was just trying to ignore everything that I *was* feeling."

Unlike many of her *Furious 7* castmates—e.g., Vin Diesel, Jordana Brewster, Dwayne Johnson, and Chris "Ludacris" Bridges—Rodriguez has no spouse or children. So her sorrow over losing a friend who had been a dependable presence for 16 years, she says, was compounded by the absence of a grounding family structure. "I could see Paul once every two years and just know there was another human on the planet who's deep like me, who loves like that," she says. "When that disappears, you wonder, 'Wait a minute, what do I hold on to?' There was nothing to tether me to this existence: 'Why am I f---ing here? And, like, why'd you leave without me?'"

Her pain is still close to the surface, but earlier this year, she says, she discovered a renewed sense of purpose, and she's now finally on the mend. "I just woke up [one morning] with a profound respect for living," she says. "I stood tall one day and I said, 'You know what, Michelle? Stop f---ing hiding. Go manifest.' And all of a sudden I picked myself up and started hustling."

Rodriguez, a Texan of Puerto Rican and Dominican descent, can point naysayers to the combined $5 billion her movies have grossed around the world. "I'm bigger overseas than I am here," she says. "I got mad love in China! Hollywood has become the standardized voice of our planet. But it does not represent the majority of people. And a lot of people here forget how many people around the world are brown or yellow or black."

Despite these actors' frustrations, there is some reason for optimism. *Fast & Furious* producer Neal H. Moritz suspects the industry isn't as flummoxed by diversity casting as it once was. "A lot of the time, Hollywood is slow to react," he says. "It's like one of those huge ocean liners that really take a long time to turn around." UCLA's report bears this out: While less than 17 percent of lead film roles went to actors of color in 2013, that number has been on the rise. It was only 10.5 percent in 2011, and 15.1 percent in 2012. In three years, it spiked 59 percent (see page 38).

So it's a start. Now Hollywood just has to keep at it. There is no excuse not to, according to Rick Famuyiwa, who directed 2007's *Talk to Me* and the Sundance hit *Dope* (in theaters this June). "Putting diverse faces on screen is the most American thing you can do," he says. "Throughout history, what's distinguished this country—by force or choice—is that we're a nation of immigrants from vastly different cultures. The clash and celebration of that is who we are." In the *Fast* films' case, that celebration means leading the pack—and waiting for the other cars to close the gap. ■ *(Additional reporting by Tim Stack and Kevin P. Sullivan)*

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Patricia Field photographed on Feb. 25, 2015, in her Manhattan apartment with her dog Puti. "No one has asked," Field says, "but I'm a combination of Miranda and Samantha."

The Devil Wears Prada

Sex and the City

Ugly Betty

Costume designer
PATRICIA FIELD
defined onscreen fashion for a generation. Now, as she ramps up for the new series *Younger*, she takes us inside her closet to talk ponchos, cerulean blue, and the legacy of Carrie Bradshaw.

BY **JASON SHEELER** *PHOTOGRAPH BY* **MATTHEW SALACUSE**

"I really don't care about fashion," says the Emmy-winning, Oscar-nominated costume designer who changed the way women dress. "I care about *characters*. This is storytelling." Patricia Field, 73, is in the middle of her own story, about a fashionable single New Yorker who leveraged her idiosyncratic style into a downtown boutique—and then launched herself right into the fashion hall of fame.

At the moment, the woman who taught an entire generation about Birkin bags, flower corsages, and, most important, how to walk the skinny line between fashion editor and fashion victim is cooing to two white poodles sitting on the kitchen counter of her Manhattan apartment with its sweeping views of the East River.

Laid out before her are images from her most notable projects: Carrie Bradshaw's nameplate necklaces from *Sex and the City*. The *Ugly Betty* poncho. That "cerulean blue" sweater from *The Devil Wears Prada*. Field's overdyed, comic-book-red hair is swept off her face, and she's brandishing a just-lit Winston as a laser pointer, bouncing from photo to photo, flashback to flashback. She's a fizzy Little Edie with Kanye West's bluster. "Hold on!" she suddenly yells. "I gotta put on my bangs!"

Field opened her eponymous NYC boutique, which she still runs, in 1966, and gained a reputation in fashion circles for her signature style: a high-low/old-new personality-driven mix that was about the wearer, not the labels.

Her first costuming assignment was for the forgettable 1987 Diane Lane thriller *Lady Beware*. The filmmakers had asked a friend of hers at *Vogue* who could give the film a fresh look, says Field, back with clip-on bangs installed. She accepted the job, but naively asked for less money than she should have. "The director said, 'Don't worry, we're going to pay you more than that.'" She bounced between movies (*Miami Rhapsody*) and sitcoms (*Spin City*) for a decade until her moment arrived.

The marriage of Field's fearless style and star Sarah Jessica Parker's willingness to wear anything formed *SATC*'s fashion marrow and continues to shape what we see on screen. Now, 17 years after Carrie was puddle-splashed in a tutu, Field has reteamed with creator Darren Star for TV Land's *Younger* (debuting March 31), about a 40-year-old woman, played by Sutton Foster, who pretends to be 26 to get a job. "The young girls look at Sutton like she's a dinosaur," Field says. "They just throw things together and there's not 'You have to wear this design.' It's very eclectic and personal." The style, in other words, that Field herself originated.

"Everyone still wants to do *Sex and the City*," she says. "But the original is the original, and after that it's copies." She looks out the window. For now, here in her snow-globe life, with Carrie's tutu on the counter, we're back when fashion was just a New York thing and all you needed were brunch plans and a pair of Manolos.

Field laughs and lights up a cigarette. "Honest to God, I don't have a clue what color cerulean is. Do you?"

Sarah Jessica Parker as Carrie Bradshaw in the finale of *Sex and the City*; (inset right) Parker in 1995's *Miami Rhapsody*, her first collaboration with Field. The actress' wardrobe, Field says, "was a lot of these baby T-shirts cut short. I remember the director asking, 'Am I going to see her belly in every outfit?' And Sarah Jessica said, 'Yes. This is the fashion.'"

Confessions of A Shopaholic 2009

FIELD DESIGNED **the wardrobe for this romantic comedy starring Isla Fisher (*Now You See Me*) as the film's titular binge buyer. Unfortunately, the movie, produced by Jerry Bruckheimer, seemed as capricious and out of control as its heroine. "I remember a yellow coat, it was gorgeous," Field says. "I put it on Isla and this person said to me, 'Jerry hates yellow.' That just typifies this experience." Nor is she a fan of the image at right, of Fisher surrounded by hundreds of shoes. It's a classic fashion-movie cliché, and Field rolls her eyes when she sees it. "We already had that joke," she says.**

Field Notes

SEX AND THE CITY 1998–2004

DARREN STAR'S television adaptation of Candace Bushnell's newspaper columns and book brought four New York women to life—and Field and Sarah Jessica Parker back into the same closet. "When I work with someone, it's like going to play tennis," says Field. "I want to play with a partner that I'm going to have a good game with. Sarah Jessica is very focused. She's intelligent. And she's got a plan a minute in her brain." Carrie Bradshaw was their joint creation. "I could have never done it without her. And she could have never done it without me. Carrie was our baby." At the end of the series, their baby was stood up by her Russian beau (Mikhail Baryshnikov) and left alone in the Versace dress at left. "[Parker's stand-in] is sitting there at the edge of the bed, and the whole dress is all bunched up under her. And I'm like, 'Stop the music! Do you know those dolls where the gown covers up the toilet-paper roll? That's this dress. This dress needs to cover the entire bed and she needs to lie on it.' Because there she was, you know, heartbroken princess."

Isla Fisher as Rebecca Bloomwood in *Confessions of a Shopaholic*

Anne Hathaway as Andy Sachs and Meryl Streep as Miranda Priestly

The Devil Wears Prada 2006

DIRECTOR DAVID FRANKEL **was still tweaking scenes for the film—starring Anne Hathaway as a fashion-mag assistant and Meryl Streep as her domineering editor—as Field was preparing the wardrobe. His changes often required dozens of new outfits. "He would come in and say, 'Oh, I just wrote a new montage. [Hathaway] is walking through the street and a cab passes her, and after it passes her she has another change.' Then he walks in and goes, 'I wrote another montage! Meryl Streep comes into the office and she starts throwing the coats down.' I was like, 'Oh my God.'" Field met with Hathaway before building the look for her character. She wasn't a fashion girl, Field says, "but she was a willing girl and an intelligent girl. She was in it to win it, let me put it to you that way." She could walk in heels, "but not as good as Sarah Jessica. Nobody can do that." Field dressed Streep in vintage Donna Karan. "I wanted something more classic and not trendy and not looking like [*Vogue* editor] Anna Wintour," she says.**

SEX AND THE CITY: CRAIG BLANKENHORN/HBO; *MIAMI RHAPSODY*: EVERETT COLLECTION; HATHAWAY (CLOCKWISE FROM TOP LEFT): PHOTOFEST, THE KOBAL COLLECTION, BARRY WETCHER (2); STREEP (LEFT): BRIGITTE LACOMBE; STREEP (RIGHT): BARRY WETCHER; *CONFESSIONS OF A SHOPAHOLIC*: ROBERT ZUCKERMAN

Lucy Liu, Bonnie Somerville, Frances O'Connor, and Miranda Otto on *Cashmere Mafia*

Cashmere Mafia 2008

THIS ABC SERIES, which lasted just one season, followed four New York City women (Lucy Liu, Frances O'Connor, Miranda Otto, and Bonnie Somerville) who had been pals for years. Sound familiar? "There were a lot of *Sex and the City* wannabes," Field says, adding that she'd like to dress more men. "That's a blank slate for me." At least *Cashmere* reteamed her with Liu, who had done one episode of *SATC*. "The Birkin episode," she says, laughing. "Lucy Liu gets it."

Hilary Duff, Sutton Foster, and Debi Mazar

Younger 2015

WHEN FIELD HEARD Darren Star was coming back to TV, she was excited to work with him again. And then she learned the show was centered on four New York women. (She knows what you're thinking, because she thought it too.) But "*Younger* is different," she says. "Sutton's character, trying to pass for 26, has a daughter and is trying to put herself together in something she can afford, in her own original way." Plus, she deadpans, "there's no Carrie."

> **"I LIKE TO INJECT A LITTLE HUMOR INTO MY WORK, SOME FANTASY. BUT NOT IN OUTER SPACE."**
> PATRICIA FIELD

UGLY BETTY 2006–10

FOR THE PILOT **of this hit series, Field had to find the perfect outfit for awkward Betty Suarez (America Ferrera) to wear to her first day at *Mode* magazine. "The director wanted color," she says. "You couldn't give him enough." This poncho had to be just right. "We made the poncho less ethnic, a little more pop. I was making parodies of fashion and culture." As for Betty's signature specs, "those are my personal glasses," Field says. "When we were doing the first fittings, I said, 'Here, try these.' America wanted to wear them, so that was that."**

America Ferrera

"IS THAT MY COAT?!"

NO, NO, THAT WASN'T A QUESTION.

FIELD'S OWN ORANGE FUR-COAT/CAPE THING HAS APPEARED IN THREE OF HER PROJECTS. ("I WISH I KNEW WHERE IT WAS," SHE SAYS.)

HOPE & FAITH / 2003–06

THE DEVIL WEARS PRADA / 2006

CASHMERE MAFIA / 2008

CASHMERE MAFIA: PATRICK HARBRON/ABC (2); YOUNGER: TV LAND; UGLY BETTY: BOB D'AMICO/ABC; FIELD: STEVE MACK/FILMMAGIC.COM; HOPE & FAITH: ERIC LIEBOWITZ/EVERETT COLLECTION; THE DEVIL WEARS PRADA: 20TH CENTURY FOX

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Movies

Will Ferrell bench-presses Kevin Hart in *Get Hard*

Get Hard

STARRING *Will Ferrell, Kevin Hart, Alison Brie, Craig T. Nelson*

DIRECTED BY *Etan Cohen*

R, 1 HR., 40 MINS.

By Chris Nashawaty

IF THE IDEA of a dorky white guy asking a manic black guy to get him hard makes you roll around on the floor in hysterics, you're in luck. Because the new Will Ferrell–Kevin Hart comedy recycles that same Wildean bit of that's-what-she-said wordplay about a thousand times. I'll just come right out and say it: *Get Hard* is not only a bad movie but a profoundly wasted opportunity. I'm sure there are a lot of fans of Ferrell's and Hart's out there (myself included) who were curious to see how the two stars' unique comic styles would ricochet off each other—the former's oblivious blowhard lunacy against the latter's yippy jack-in-the-box energy. But here, both of them seem resigned to going after the lowest-hanging punchline fruit available. It's easily the laziest film either one of them has ever made.

PATTI PERRET

Ferrell plays James, a superrich hedge-fund whiz who's happily engaged to a spoiled shrew (Alison Brie) whose scheming father (Craig T. Nelson) is his billionaire boss. James leads a charmed life that goes up in smoke when he's framed for securities fraud and embezzlement and is sentenced to a 10-year stretch in San Quentin. (You don't have to squint too hard to see the DNA of another black-white buddy comedy, *Trading Places*, in this setup. Ferrell is basically Dan Aykroyd's Louis Winthorpe III and Hart is Eddie Murphy's Billy Ray Valentine.) Knowing he won't last a second behind bars, James offers Hart's car washer Darnell—the only black man he knows—$30,000 to teach him how to make himself "hard" so he can survive in prison. The catch is, Darnell, despite being black, has never been to jail. He's just pretending to be the kind of thug James presumes he is to get the money for his family. Isn't racial profiling hilarious?

I'm willing to give Ferrell and Hart the benefit of the doubt and trust that they're tweaking knee-jerk stereotypes rather than being Neanderthals. But there's a fine line between making a commentary on race and clumsily exploiting it for cheap laughs. *Get Hard* walks that line like a drunk taking a field sobriety test. The film doesn't have the light touch to make this gimmick work. As Darnell puts James through his prison-prep boot camp, teaching him how to summon a mad-dog face, fashion a shiv, and hide said shiv in his keister, the film spirals into an ever more toxic stew of gay-panic gags. It can't imagine anything worse—or more of a scream—than anal violation.

Directed by Etan Cohen, the screenwriter of the much-better *Idiocracy* and *Tropic Thunder*, *Get Hard* dredges the bottom of the comedy barrel for 100 queasy minutes as Ferrell and Hart mug and yell and try not to look mortified. Both of them must have sensed deep down that they could've come up with better material just by shredding the script and ad-libbing, because there *is* a clever way to make this premise work. (Again, Aykroyd and Murphy did it.) Instead, they squandered what should have been an electric collaboration on a movie that's more tone-deaf than madcap. **C–**

THIS FILM CONTAINS THE FOLLOWING:

MB	S	GS	F	JM
MALE BUTTS	SHIVS	GAY STEREOTYPES	FLAME-THROWERS	JOHN MAYER

WHILE WE'RE YOUNG: JON PACK; *INSURGENT*: ANDREW COOPER

Ben Stiller and Naomi Watts

While We're Young

STARRING *Ben Stiller, Naomi Watts, Adam Driver, Amanda Seyfried*
DIRECTED BY *Noah Baumbach*
R, 1 HR., 34 MINS. By Chris Nashawaty

ON ITS SURFACE, Noah Baumbach's latest comedy of New York manners is about a childless couple in their mid-40s (Ben Stiller and Naomi Watts) afraid of losing their youthful spontaneity who get rejuvenated by a pair of cool, twentysomething Brooklynites (Adam Driver and Amanda Seyfried). But really, it's Baumbach's midlife-crisis movie. And it's a rigged game. Stiller is a documentary filmmaker in a rut who's seduced by Driver's admiration and hipness. Hanging out with these ironic scenesters makes him and his wife feel young and edgy again. All of the obvious Brooklyn stereotypes are milked for laughs (retro fedoras, vinyl collections, artisanal ice cream). But after a while, the director of the more perceptive *Frances Ha* and *The Squid and the Whale* tips his hand, painting the aging Xers as guardians of integrity and the millennials as opportunists. It's a cheap shot, and it feels like he's telling the kids to get off his lawn. It's not Stiller's character who's the curmudgeon, it's Baumbach. **B–**

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF	A	91	81	90	87
SEYMOUR: AN INTRODUCTION	B	76	82	100	86
IT FOLLOWS	A–	74	83	94	84
CINDERELLA	B	78	67	84	76
KUMIKO, THE TREASURE HUNTER	B+	71	66	86	74
RUN ALL NIGHT	B–	72	59	59	63
DANNY COLLINS	B–	75	54	57	62
INSURGENT ↗	B	68	42	34	48
THE GUNMAN	C+	56	38	15	36
THE COBBLER	C	58	22	7	29

Jim Parsons Gets Animated

"I've been told I look like Sheldon Cooper. I don't see it, do you?"

The *Big Bang Theory* lead makes his CGI debut as a toothy purple alien named Oh in ***Home*** (in theaters March 27). EW asked the sitcom star, 42, about screen time as a sci-fi alien and bonding with costar Rihanna. —NINA TERRERO

Had you ever been approached about doing an animated movie before?
No, I hadn't, and I always wanted to. The way this one worked out was crazy. Someone who was a fan of *The Big Bang Theory* early on approached me—of all people, Marilyn Katzenberg, [DreamWorks Animation CEO] Jeffrey Katzenberg's wife. Through her, I developed a relationship with both of them. Of course I thought, "What a wonderful opportunity doing a film for DreamWorks could be." They don't say, "We like you, here's one." The right thing had to come along, and when it did, seven and a half years later, the first thing they did was send me a drawing of Oh.

How did you feel when you saw the first sketch?
It was scary.

How so?
When I first saw the rendering of Oh, I could see just how cute and appealing he is, and I didn't know if I had a cute-enough voice to bring that to life. I had so much self-doubt the first time I saw him. And in fact, the first time I saw a few playbacks in early animation, I still felt very uncomfortable with it. I guess I've grown used to seeing and hearing myself in general, but to have my voice disembodied like that and put in this little creature just seemed so very, very wrong.

Oh (Jim Parsons) and Tip (Rihanna) in *Home*

Oh is such an oddball—did you find any similarities to Sheldon Cooper?
Oh is an alien on Earth, a stranger in a strange land, and so is Sheldon. Sheldon is fun to play, but he's more of a "Don't touch me, I'm good alone" type and Oh has this wide-eyed, open-armed embrace of the strangeness around him. It was a joy to give that enthusiasm for three or four hours at a time. But oh my God, it's exhausting.

Your character in *Home* becomes best buds with Tip, voiced by Rihanna. Do you have a real-life friendship?
I wouldn't say we're BFFs, but it has been the easiest and most organic time spent together. She's such a joy to be around. I will say, I think I have been maybe a little irritating. When I'm with her, her songs go through my head a lot of the time.

What's your favorite Rihanna song?
My very favorite is "What's My Name?" [*Sings*] *Ohh nah nah.* I also find myself thinking of "We Found Love" because that's a fitting song for our two characters. Yesterday it was all "S&M." I keep busting out certain verses to her and I thought, "What would I say if she sat next to me for three days straight going, 'Bazinga, bazinga' "? I'd be like, "Could somebody get rid of her, please?" She said at one point that it gives her chills when she hears me sing her songs. And not in a good way. You should see the look on her face when I take my tone-deaf ass to her music.

In *Home* your character is introduced to the concept of humor by way of a knock-knock joke. Do you remember your intro to comedy?
In third or fifth grade I had a teacher named Mrs. Brown. She was the first real user of sarcasm that I had come across, and I didn't understand it. I remember going home and thinking, "She hates me." Then my mother explained sarcasm to me. Once I got it, I found Mrs. Brown a delight and I began to use sarcasm myself. To put it mildly, humor can be a funny thing.

HOME: DREAMWORKS ANIMATION (2)

Parsons photograph by MICHAEL MULLER

Man From Reno

STARRING *Ayako Fujitani, Pepe Serna*
DIRECTED BY *Dave Boyle*
NR, 1 HR., 51 MINS.
By Chris Nashawaty

Kazuki Kitamura and Ayako Fujitani

A GRIZZLED SHERIFF hits a sharply dressed Asian man with his patrol car on a foggy night in the middle of nowhere. A writer of Japanese crime novels ditches her book tour to hide out in a San Francisco hotel. How will the two stories intersect? Could it have something to do with exotic turtles? These are just two of the many riddles tossed into the audience's lap during Dave Boyle's slow-burn neo-noir *Man From Reno*. Loaded with odd red herrings (a head of lettuce, those aforementioned turtles), Boyle's mystery is both maddening in how much it withholds from the viewer trying to play along, and impressive for how little you end up caring about being kept in the dark. None of it would work without the two leads: As the author on the run, Ayako Fujitani conjures a rare mix of demureness and daring. And as the sleuthing lawman, Pepe Serna uses his cement-mixer voice and boxer's mug to convey a real bloodhound determination. Together they hook you in enough that you'll stick around to find out what any of this has to do with Nevada. **B**

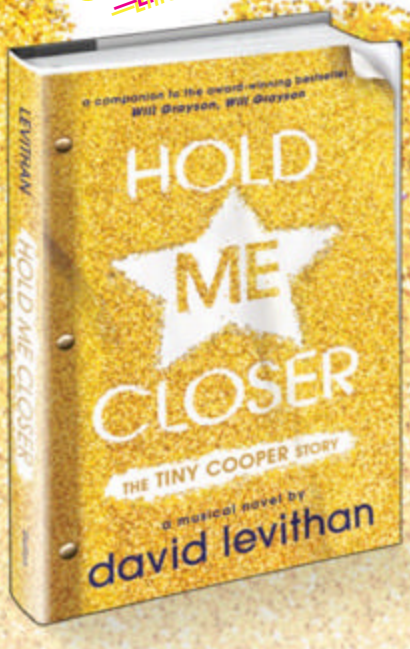
The Salt of the Earth

DIRECTED BY *Wim Wenders and Juliano Ribeiro Salgado*
PG-13, 1 HR., 49 MINS. By Chris Nashawaty

FOR THE PAST 40 years, Brazilian photographer Sebastião Salgado has thrown on his safari jacket and traveled to the most remote and troubled corners of the planet, returning with indelible images. In these often harrowing, occasionally beautiful (frequently both) portraits, he artfully uses light and shadow to capture the human condition of sweat- and dirt-caked South American gold miners, haunted Bosnian war refugees, and emaciated victims of African famine. With this heartbreaking yet hopeful new documentary about his life's work, Salgado shares the stories behind these split-second black-and-white moments, giving them even more dimension. His images may bear witness to unspeakable horrors, but deep down they're really all about the same thing: empathy. **A–**

MAN FROM RENO: NICOLE ROSARIO; *THE SALT OF THE EARTH*: SEBASTIAO SALGADO

"Tiny Cooper stole our hearts."
—Entertainment Weekly



Tiny Cooper is finally taking center stage . . .
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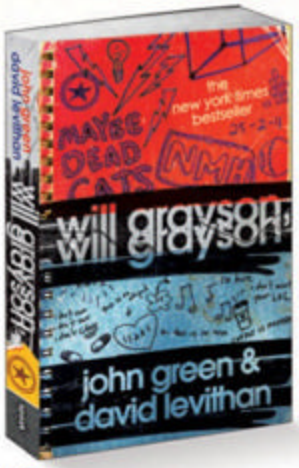

Available everywhere books are sold

Ben Schnetzer, Douglas Booth, Olly Alexander, Sam Claflin, and Matthew Beard in *The Riot Club*

Also Playing

A Girl Like Her

PG-13, 1 HR., 32 MINS.

Using a blend of doc- and selfie-style footage, director Amy S. Weber (*Annabelle & Bear*) aims to depict both sides of the bullying dynamic among teenage girls. While mean girl Avery Keller (Hunter King) gets a nuanced and surprisingly redemptive arc, the target of her bullying, Jessica (Lexi Ainsworth), mostly goes ignored. **B–** *—Kat Ward* L

Jauja

NR, 1 HR., 48 MINS.

Viggo Mortensen speaks Danish and Spanish—on the rare occasions that he speaks—as an army captain searching for his runaway daughter in 1882 Argentina. Patagonia's moody, edge-of-the-world beauty meshes perfectly with the film's strange puzzle-box vibe. Even if director Lisandro Alonso (*Liverpool*) meanders a bit, he pulls a rabbit hole out of his hat in the end, rewarding us with a father-daughter reunion as trippy as the one in *Interstellar*. **A–** *—Joe McGovern* L

Marfa Girl

NR, 1 HR., 46 MINS.

It's been 20 years since photographer Larry Clark shook up the movie world with the explicit, controversial *Kids*. In his sixth feature, the filmmaker (oft dubbed King Leer) still has his eyes on the thighs of teenagers—in this case, a rural Texas kid (Adam Mediano, as overt a Clark archetype as a blonde in a Hitchcock movie) juggling sexual partners around his 16th birthday. But for all his ogling, Clark's naturalistic dialogue is graced with moments of everyday poignancy, and his blue sense of humor, as ever, pokes out: The eight-months-pregnant high school history teacher, of course, enjoys spanking her bad-boy students with a wooden paddle. **B** *—Joe McGovern* L I V

Hunter King in *A Girl Like Her*

The Riot Club

R, 1 HR., 47 MINS.

For a movie about a bunch of debauched Oxford swells, *The Riot Club* is remarkably lacking in wit...and debauchery, for that matter. Director Lone Scherfig, who used a lot more imagination exploring the British class system in 2010's *An Education*, doesn't seem to know whether she's taking a swipe at upper-crust entitlement or just churning out a lockjawed riff on 2000's low-rent collegiate thriller *The Skulls*. Sam Claflin and Max Irons play two underclassmen tapped to join a secret dining club of twits known for their hedonism and for being totally "hardcore." Too bad their idea of hardcore is mostly just pouring wine over their heads and cranking Duran Duran's "The Wild Boys." They wouldn't last a day at Arizona State. **C** *—Chris Nashawaty* L I V

Welcome to New York

R, 1 HR., 48 MINS.

In *Bad Lieutenant* director Abel Ferrara's latest, Gérard Depardieu stars as a loathsome, sex-addicted French diplomat—an obvious facsimile of Dominique Strauss-Kahn—who lands in jail for sexually assaulting a hotel maid. It can be compelling to watch Depardieu's character go from treating women like objects to being roughed up by prison security himself. But the film, which sparked enough controversy that French theaters refused to pick it up, spends too much time bogged down in its more decadent scenes to spark any new insights. **C–** *—Christian Holub* L I V

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Television

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FRANK OCKENFELS 3/AMC

Mad Men

Premieres April 5, 10 p.m.

AMC

By Jeff Jensen

THE LAST TEMPTATION of Don Draper (Jon Hamm) begins with the aching adman coaching a woman through a striptease. We think he's pitching woo to yet another sexual conquest, his numbing drug of choice. But the truth slowly reveals itself. She's a beautiful blond model, just like his first wife, and Don is casting an ad for fur coats, a bit of business that brings the former mink hustler full circle. His cluelessness about these ironies is part of the point of this layered, wry sequence, which sets the stage for a story in which Don's past breaks into his present and scatters him mentally, spiritually, even temporally.

Listen: Don Draper has come unstuck in time.

I am happy to report that the first of *Mad Men*'s final seven episodes is as fine as a silky fur, give or take a hilariously hideous

period mustache and some too-on-the-nose lines and symbolism. I'd be sweating "We've seen all this before" tedium if this weren't the last season. But it is, and so an episode that rephrases and forwards the show's themes, conflicts, and concerns—especially the institutionalized sexism of our culture—powerfully launches *Mad Men* toward a final statement.

"Severance" finds the flawed folk of Sterling, Cooper & Partners a short time after the death of Bert Cooper (Robert Morse) and the strife that precipitated a hasty sale to McCann Erickson. They've become good at sucking up and sucking it up. Too good. They're desperate for better; it's easier to grin and bear it. The idea of "the life not lived"—roads not taken, opportunities not maximized—dogs them all. Identity crises abound. Showrunner Matthew Weiner links character transformation to social change. Ken (Aaron Staton), Peggy (Elisabeth Moss), and Joan (Christina Hendricks) are brought to defining (or redefining) moments that could help redeem their world. Will they choose richer, more authentic lives or sell themselves out anew?

I am happy to report that the first of *Mad Men*'s final seven episodes is as fine as a silky fur.

Meanwhile, privileged, fuzzy-headed Don meets a poor, beaten-down waitress, Diana (Elizabeth Reaser), whom he thinks he knows but can't quite place, who taps his haunt and hunger. Recklessly chasing enlightenment threatens to further degrade them both. Weiner has her reading the *U.S.A.* trilogy, John Dos Passos' epic critique of capitalist society. Interesting: The John Dos Passos Prize is given to authors who demonstrate "an exploration of American themes, an experimental approach to form, and an interest in a wide array of human experiences." *Mad Men* has excelled at those values by presenting people lacking in them. Which is to say, cultural awareness, courage to break form, respect for diversity.

"Severance" ends with a shot evoking Edward Hopper's brooding masterpiece *Nighthawks*. It leaves Don parked on a stool, pondering his quagmire. Will sitting in his mess inspire progress or tempt him to regress? Or is *Mad Men* giving a still life of change as a never-ending cycle that ultimately produces more steps forward than steps back? In six more hopefully outstanding weeks, we'll know for sure. **A–**

UNBREAKABLE KIMMY SCHMIDT

Tituss on Titus

We dare you to pop open a pinot noir without calling to mind Titus Andromedon, the scene-stealing New Yorker who rooms with a cult escapee (Ellie Kemper) on Netflix's *Unbreakable Kimmy Schmidt*. Creators Tina Fey and Robert Carlock wrote the character specifically for *30 Rock* alum **Tituss Burgess**. Here, he delineates the differences between character and actor (besides the spelling of their names, that is). —MARC SNETIKER

THEIR PERSONALITIES

Titus Andromedon is a flashy, self-obsessed fame whore, but Tituss Burgess is much more reserved and thoughtful. "I'm very much an introvert and love to be left alone cooking and playing the piano," says Burgess, 36. "I'm very involved in church and social-justice issues, and my personality is far more introspective. Outside stimulation makes me nervous!"

THEIR STYLE

It wasn't until costume fittings that Burgess realized that the Titus created by Fey and Carlock wasn't actually a carbon copy of himself. "They repeatedly had to tell me to go a lot further until I finally was like, 'Oh, so this is really not me,'" Burgess recalls. "And I don't know that I processed that until I saw the wardrobe"—full of bold prints, flashy scarves, and statement jewelry—"and then truly, Titus came out so quickly. I understood exactly who he was."

THEIR RÉSUMÉS

Tituss and Titus share a theater background, but their experiences diverge just a bit: Burgess originated the role of Sebastian in *The Little Mermaid* on Broadway in 2007, while "ever-shining disco ball" Titus Andromedon has hilariously failed his *Lion King* audition 20 times and counting. Burgess laughs at their different singing approaches: "Titus' range is probably endless, in a way that even if he doesn't sound good, he will not be outdone. Tituss is more tasteful."

TITUSS: ROBIN MARCHANT/GETTY IMAGES; TITUS: BRIAN BOWEN SMITH/NETFLIX

AN OUT-OF-THIS-WORLD BEAUTY PAGEANT

HERE SHE IS... MISS INTERGALACTIC

Judging sashaying extraterrestrials is all in a day's work for senior writer Darren Franich as he visits Syfy's makeup-competition series, ***Face Off*** (Tuesdays, 9 p.m.)

BEAUTY IS TRUTH, said Keats. There is no beauty without strangeness, said Poe. Beauty that cannot recognize its own beauty is therefore beauty, said One Direction. But what *is* beauty, really? I had to ask myself this question constantly when I appeared as a guest judge on Syfy's *Face Off* for the first-ever Miss Intergalactic beauty pageant.

In eight seasons of prosthetic-makeup competition, *Face Off* has cultivated a menagerie of gloriously freaked-out creature designs. But Miss Intergalactic forced the artists to bring the sexy back to the cosmos. Each contestant was given a specific galaxy and was tasked with creating that galaxy's Greatest Beauty. (Think Neytiri from *Avatar*, not the thing from *The Thing*.) Any reasonably talented makeup artist can fashion a lava-planet space monster with rock freckles and a rock-stalk forehead. The question is, Can you make that lava-planet space monster attractive?

The results were intriguing, and frequently noseless. Purple-skinned Miss Pinwheel Galaxy boasted an elaborate beehive hairdo—with a pinwheel of hair poking out of the top. The vaguely iguanic Miss Comet Galaxy had cheekbone gills and what I assume was one of Thanos' Infinity Gems embedded in her forehead. By far the most controversial design was Miss Andromeda Galaxy, a genuinely inhuman beauty queen with three floral retinas to match her tri-pointed cranium.

Ve Neill, Neville Page, and Darren Franich on *Face Off*

I deliberated with my fellow judges. Makeup artist Ve Neill has won three Oscars; special-effects guru Glenn Hetrick's studio has won three Emmys; creature-concept designer Neville Page has worked with Ridley Scott, James Cameron, and Steven Spielberg. (I once drew a stick-figure alien in my geometry notebook.) After much debate, we selected our winner: glamorous Miss Sculptor Galaxy (see sidebar), with a gorgeously designed head that was unquestionably beautiful and also unquestionably resembled a pale purple seashell. Perhaps, in the end, beauty really is in the eye of the beholder—even if the beholder has three eyes.

(From left) Darla Edin working on her model; Miss Pinwheel Galaxy; Miss Comet Galaxy; Miss Andromeda Galaxy

MEET THE WINNER

Artist Darla Edin, 29, chats about her first-prize creation and her future beyond *Face Off*.

▶UNIVERSAL APPEAL

Edin was given the Sculptor Galaxy (also known as the Silver Dollar Galaxy because of its shape) as her muse, but she wanted to make sure the look wasn't completely alien. "The judges are still human," she says. "You want to create something that is going to be inherently beautiful to humans. I made the decision to give it the sort of beauty that we would find attractive."

▶FAVORITE CHALLENGES

Miss Intergalactic ranks high for Edin (it was her first spotlight win), but she also enjoyed a *Hunger Games*-inspired battle. "I've read the books. I've seen the movies," she says. "Going into that, I was like, 'Okay, there's something I can do.'"

▶INTO THE FUTURE

Edin took a long path to film makeup, attending college and cosmetology school before taking a course at Vancouver Film School. As for what's next, "I plan to continue freelancing," she says. "I am also planning on moving to a city with a bigger film industry." Perhaps in a galaxy far, far away? —KAT WARD

WINNER: BRETT-PATRICK JENKINS/SYFY; *FACE OFF*: JORDIN ALTHAUS/SYFY (5)

Talking *Walking* With Steven Yeun

It's been quite a journey for Glenn over five seasons on ***The Walking Dead***. He's gone from a scrappy pizza delivery guy to a romantic figure to, most recently, a full-fledged leader. The character's evolution mirrors that of the man who plays him, **Steven Yeun**. As one of just five original cast members still on the show, the 31-year-old now serves as one of the elder statesmen on set. We spoke with Yeun about Glenn's recent dramatic developments, as well as what's to come in the March 29 finale. —DALTON ROSS

That revolving-door death scene with Noah (Tyler James Williams) was about as brutal as they come. How does that scene stack up emotionally in terms of the most difficult ones you've had to do?

It's up there. The shock and horror of physically seeing someone being torn apart, the sadness of losing an actual friend, the anger that comes over him as he realizes why, and who, and how this happened—there's a lot of things to process.

That whole episode felt like the first time we've seen Glenn not as more of a leader, but as *the* leader.

Yeah, it was good to catch a glimpse of what he probably has been doing for a while, but not in any of the context we've seen. I think for Glenn, at this point, they trust his opinion because he has been around and been with them for so long. It was nice to show his work space, and I'm happy that Glenn gets to push himself and that he gets to show his mettle and what he's made of.

Tyler James Williams and Steven Yeun on *The Walking Dead*

Likewise, you've gone from a guy who had hardly any credits when you started this show to someone who now really helps set the tone on set for others coming in. What's that been like?

I've learned from really great people. And once folks get here I think people get on board pretty quickly. I mean, everybody that I've talked to so far that comes to the show and then ends up having to leave is always pretty bummed to leave. They love their time here. I can't even imagine what it's like to be on the other side of that.

Rumor has it that during that scene where you deck Michael Traynor's character Nicholas, you actually decked Michael Traynor by accident. What do you have to say for yourself, Steven?

Awwww, man. I got a little too enthusiastic. I'll blame it on the fact that I didn't have my contacts in, but I definitely gave him a black eye. I made contact and immediately I broke character and I was like, "I'm so sorry!" when what I should have done was let it go. Actually, it was a rehearsal, so it was even worse.

What can you tease as far as what's coming up in the finale for Glenn?

I think we're going to see a ripple effect—see how this affects everybody. In terms of Glenn, if we track back, you realize that he's kind of having a crisis of conscience at this point. He's wavering up and down between whether he wants to accept the world as it is and say that in order to function and live in this world you need to be on the far end of the spectrum and say, "I'm going to do whatever it takes to survive, regardless of whether it is killing somebody or sacrificing somebody." Or you're going to have a heart and try to lead people to a place where society and humanity still exist. And I think Glenn is wrestling with that.

YEUN: MJ KIM/GETTY IMAGES; *THE WALKING DEAD*: GENE PAGE/AMC

WEEK OF MARCH 30–APRIL 5

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 3/30

Comedy Central Roast of Justin Bieber

TV | 10PM–MIDNIGHT | *COMEDY CENTRAL*

America's biggest act of aggression against Canada since we stole Drake from *Degrassi*.

Bates Motel

TV | 9–10PM | *A&E*

Norman (Freddie Highmore) goes back to school and doesn't even bring his Trapper Keeper (Vera Farmiga).

The Big Picture With Kal Penn

TV | 9–10PM | *NATGEO*

SERIES DEBUT Kal Penn may be best known for playing a stoner with a taste for bite-size burgers, but the actor (and occasional White House employee) makes the leap to pop culture pundit as the host of National Geographic's new series. "I think there's an opportunity to create content that's amusing, entertaining, engaging, and educational all at the same time," Penn says about the show, which presents data-driven segments on subjects ranging from sports (the spot in Louisiana that's yielded the most NFL players) to crime (how D.C.-area gangs use social media in their fight for territory). The series is family-friendly, but Penn says his original fans shouldn't feel overlooked: "This is a show that stoned college kids would enjoy." *—Nina Terrero*

TUESDAY 3/31

The Dovekeepers

TV | 9–11PM | *CBS*

MINISERIES DEBUT (See: *A.D. The Bible Continues*.)

Weird Loners

TV | 9:30–10PM | *FOX*

SERIES DEBUT *Weird Loners* wants to be a cheeky howl on behalf of the unloved, but it does little to elicit sympathy or laughter from its familiar, humorless formulations of weirdness and lonesomeness. There's the desperate romantic (Becki Newton), the shallow pig (Zachary Knighton), the arty cynic (Meera Rohit Kumbhani), and the lives-at-home oddball (Nate Torrence). They seal their new union by live-snarking a wedding. Funny, but bitter. With more refinement, *Loners* could be worth a long engagement. **C** *—Jeff Jensen*

Younger

TV | 10–11PM | *TV LAND*

SERIES DEBUT Broadway star Sutton Foster (ABC Family's *Bunheads*) makes her TV return on *Sex and the City* creator Darren Star's delightful new comedy about a 40-year-old divorcée who poses as a 26-year-old so she can get a job in an age-phobic world. There's merry if repetitive humor in the nuances of her physical and digital transformation: Swapping AOL for Gmail is as painful as her first bikini wax. But Foster wins whenever she's on screen, just like she did on *Bunheads*—though with a lot more vagina jokes this time around. **B+** *—Marc Snetiker*

WEDNESDAY 4/1

The Mysteries of Laura

TV | 8–9PM | *NBC*

Kathie Lee Gifford guest-stars as a psychiatrist who helps Laura on a case...of wine?

Survivor

TV | 8–9PM | *CBS*

Can the alliances withstand the merger of castaways? Could be tough—everyone knows that Wilson the volleyball is a ferocious competitor.

Modern Family

TV | 9–9:31PM | *ABC*

The gang gets together for Jay's birthday. Like most *Modern Family* celebrations, it will begin with a misunderstanding and end with everybody holding an Emmy.

Broadchurch

TV | 10–11PM | *BBC AMERICA*

New evidence comes to light, and the detectives reexamine their work in a murder investigation: Could they have arrested the wrong guy? Written and directed by Andrew Jarecki's goatee.

THURSDAY 4/2

Olympus

TV | 10–11PM | *SYFY*

SERIES DEBUT It's only natural to expect a show called *Olympus* to center on the foibles of the Greek pantheon. Alas, Syfy's latest is a dull, self-serious wannabe epic firmly situated in the human realm—replete with gratuitous slo-mo shots of spurting blood and unnecessary, stiffly delivered exposition ("Priest Xerxes, what do you want?"). There are occasional bursts of inspiration—here, the Cyclops keeps his single eye inside his terrifying mouth—but the whole is far from divine. **C–** *—Hillary Busis*

The Red Road

TV | 10–11PM | *SUNDANCETV*

SEASON PREMIERE The Jason Momoa thriller returns with "ripped from the headlines" plots. Tonight, he'll meet 34 Jokes Only Vegans Will Get and find out Which *Suddenly Susan* Character Are You? Take Our Quiz!

Lip Sync Battle

TV | 10–11PM | *SPIKE*

SERIES DEBUT Inspired by Jimmy Fallon's *Tonight Show* segment, *Battle* is hosted by LL Cool J, with Chrissy Teigen offering commentary on matches that include John Krasinski vs. Anna Kendrick, Anne Hathaway vs. Emily Blunt, and Queen Latifah vs. Marlon Wayans. LL's favorites? While he enjoyed Mike Tyson's take on "Push It" (who wouldn't?), he says one person in particular really stood out: "Hoda Kotb. She's going to surprise people." *—Dana Rose Falcone*

THE BIG PICTURE WITH KAL PENN: SCOTT GRIES/NATIONAL GEOGRAPHIC; *WEIRD LONERS*: RAY MICKSHAW/FOX; *YOUNGER*, TV LAND; *THE MYSTERIES OF LAURA*: ERIC LIEBOWITZ/NBC; *MODERN FAMILY*: MITCHELL HAASETH/ABC; *BROADCHURCH*: BBC AMERICA; *OLYMPUS*: ROBERT AKESTER/REUNION PICTURES; *THE RED ROAD*: QUANTRELL D. COLBERT/SUNDANCETV

Times are Eastern Daylight and subject to change

Historical Figures by Influence

CHANGED THE WORLD

Jesus, *A.D. The Bible Continues* (NBC) →

Henry VIII, *Wolf Hall* (PBS) →

CHANGED *TRL*

Nick Carter, *Backstreet Boys: Show 'Em What You're Made Of* (VH1) →

FRIDAY 4/3

Backstreet Boys: Show 'Em What You're Made Of

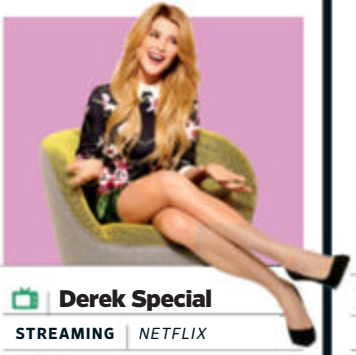
TV | 9–11:30PM | *VH1*

The doc follows the aging boy band on tour as they reflect on the perils of fame, their phony rivalry with *NSYNC, and their shoddy manager. Turns out they did *not* want it that way.

The Grace Helbig Show

TV | 10:30–11PM | *E!*

SERIES DEBUT Grace Helbig has no idea what she's going to do on her talk show. So the YouTube star—who's bringing her signature hilarity (and over 2 million subscribers) to TV for the first time—went straight to her fans for advice. "I'm asking them everything from what art I should hang in my house to how I should say goodbye on the show," the 29-year-old says. Set in an L.A. home, the show will feature her guests—from celebrities to her mom—hanging out and talking pop culture. Or as she describes it: "A Curious Introvert's Night-Time Talk Show." And yes, the format is as loose as it sounds. "An interview could happen while I'm folding laundry," she says. "There's something about celebrities doing simple, mundane things! Like, I would love to have the Rock. How good is the Rock at folding laundry?" —*Taylor Weatherby*



Derek Special

STREAMING | *NETFLIX*

A one-hour presentation of Ricky Gervais' U.K. comedy. But that's one *metric* hour, so who knows how long it'll be here in America.

SATURDAY 4/4

Outlander

TV | 9–10PM | *STARZ*

MIDSEASON PREMIERE When *Outlander* returns from its hiatus, it doesn't pick up right at its tantalizing cliff-hanger. Instead, the episode switches viewpoints to the noble and attractive Scot Jamie Fraser (Sam Heughan), and jumps slightly back in time as he goes to rescue his new wife, time-traveling heroine Claire (Caitriona Balfe), who made an attempt to travel back to the 20th century before being nabbed by the English in the 18th. Jamie's narration isn't quite as compelling as Claire's, but the show hasn't lost what made it appealing in the first half of its freshman season: gorgeous scenery, romance, a hint of magic, and Jacobite politics. And the sex? Yes, it's hot, but the relationship is also complicated at the outset. The chemistry is still there, but the fact that these lovers' gender roles have been shaped by different periods of history makes for some interesting friction—mental and physical. **A–** —*Esther Zuckerman*

Good Witch

TV | 8–9PM | *HALLMARK*

The town prepares for a brutal winter storm that's barreling its way. Ugh, I watch TV to *escape* reality, not relive it!

SUNDAY 4/5

Sinatra: All or Nothing at All

TV | 8–10PM | *HBO*

Honestly, "All or Nothing at All" was fourth on our list of Sinatra song titles that would make great doc names, right below "My Way," "That's Life," and "Softly, as I Leave You"—but slightly above "A Marshmallow World."

A.D. The Bible Continues

TV | 9–10PM | *NBC*

SERIES DEBUT (See: *The Dovekeepers*.)

American Odyssey

TV | 10–11PM | *NBC*

SERIES DEBUT An Occupy protester, a Wall Street honcho, a terrorist-hunting special-ops soldier left behind in Mali: These are just a few of the players who get tangled in an international conspiracy in this overcrowded, overheated globo-thriller. The soldier, Odelle Ballard (Anna Friel), is at the center of everything. She's been declared dead by her country, but we see her on a trek through the desert as she and others Stateside try to unravel what appears to be a cover-up. The show echoes other geopolitical-themed dramas like *Homeland* and *The Honorable Woman*, but the resemblance is shallow—those are much more engrossing, with characters you might actually care about. *Odyssey* is bland and soulless, with too many threads offering too little wallop. **C**

Wolf Hall

TV | 10–11PM* | *PBS*

MINISERIES DEBUT Before Frank Underwood, Littlefinger, and Karl Rove, there was Thomas Cromwell (Mark Rylance), the clever politico whose ambition helped ensure Henry VIII's Henry VIII-ness. But like the Hilary Mantel novels it's based on, this excellent six-part series brings the statesman's shady story to light with wit, empathy, and even surprise. Sure, we know the fate of everyone—including Henry (Damian Lewis) and Anne Boleyn (Claire Foy)—but the intrigue is no less gripping, especially when Cromwell battles his snide but likable rival Thomas More (Anton Lesser). **A–** *check local listings

The Lizzie Borden Chronicles

TV | 10–11PM | *LIFETIME*

SERIES DEBUT With her piercing eyes and haunting features, Christina Ricci was born to play a murderess. She returns as Lizzie Borden for an eight-episode series spawned by last year's TV movie. The premiere is shamelessly vulgar (they clearly didn't skimp on the fake-blood budget), but it never embraces its schlocky premise. Instead, it commits the crime of boredom, which admittedly is not as bad as murdering your dad with an ax. **C** —*Kat Ward*

Salem

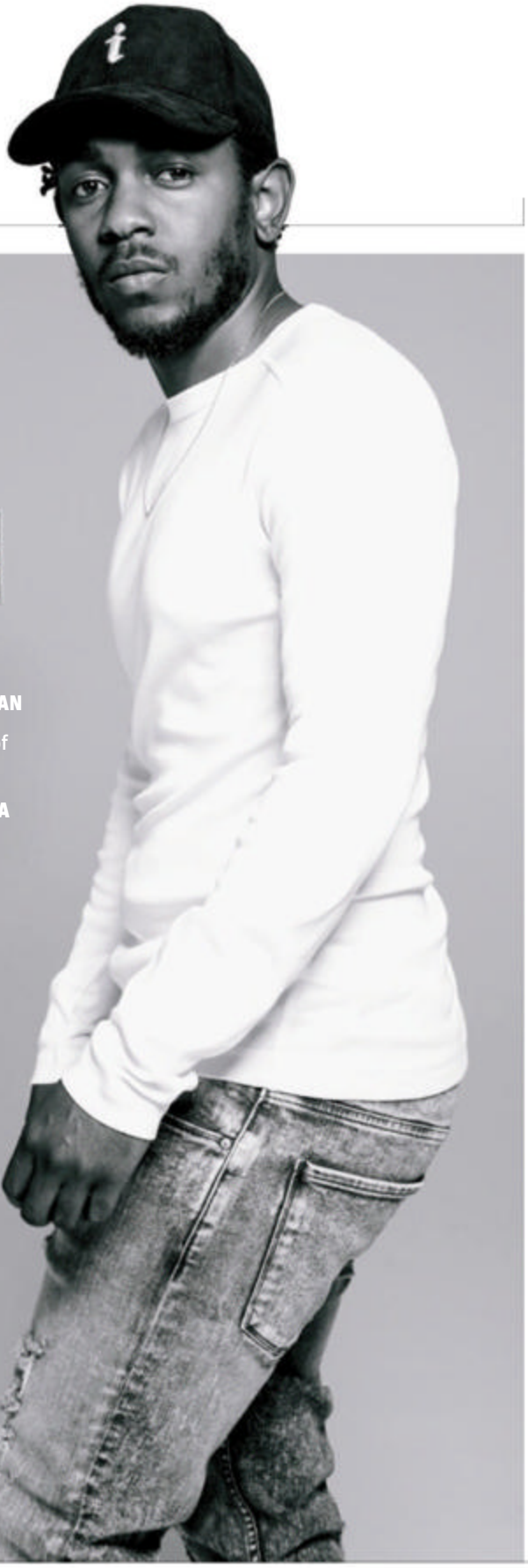
TV | 10–11PM | *WGN AMERICA*

SEASON PREMIERE So this *still* isn't a show about the cat from *Sabrina, the Teenage Witch*? Fool me once, *Salem*!

A.D. THE BIBLE CONTINUES: JOE ALBLAS/LIGHTWORKERS MEDIA/NBC (2); *WOLF HALL*: GILES KEYTE/PLAYGROUND & COMPANY PICTURES FOR *MASTERPIECE*/BBC (2); CARTER: CHIAKI NOZU/WIREIMAGE.COM; *BACKSTREET BOYS: SHOW 'EM WHAT YOU'RE MADE OF*: VH1; *THE GRACE HELBIG SHOW*: BRIAN BOWEN SMITH/E!; *DEREK*: JOEL ANDERSON/NETFLIX; *OUTLANDER*: ED MILLER/STARZ; *GOOD WITCH*: HALLMARK; *AMERICAN ODYSSEY*: VIRGINIA SHERWOOD/NBC; *THE LIZZIE BORDEN CHRONICLES*: CHRIS REARDON/LIFETIME

Illustrations by **TIMOTHY McAULIFFE**

Music



Kendrick Lamar

To Pimp a Butterfly

HIP-HOP (INTERSCOPE)

By Kyle Anderson

POP RADIO AND BRAINY critics alike embraced Kendrick Lamar's 2012 breakout, *good kid, m.A.A.d city*. And rightly so, though the album was essentially high-minded pastiche: a fun but scrappy grad thesis on the past two decades of West Coast rhyme. Its long-awaited follow-up, *To Pimp a Butterfly*, doubles down on density, embracing the entire history of black American music in the process—not just chest-pounding rap but throwback soul, churning jazz, Sly Stone-style riot funk, front-porch blues, and highly politicized spoken word.

With its heated social commentary and shape-shifting song structures, *Butterfly* has the freedom of a mixtape—samples range from Michael Jackson to cult folkie Sufjan Stevens—but the production values of an Oscar-worthy cinematic event. For every flag-planting fireball like the thumping "King Kunta" or galvanizing "The Blacker the Berry," there are pauses for affairs of both the heart (the dreamy "Complexion [A Zulu Love]") and parts located somewhere south of it (see: cheeky sex jam "These Walls").

Few current MCs could pull off ending an album with an imagined dialogue between themselves and Tupac Shakur, using snippets from a 1994 interview with the late rap icon. But Lamar's earnestness and charisma never waver; as much as he owes to his predecessor, the clearest antecedent for *Butterfly* isn't Pac but rather peak Prince. Lamar operates in the same boldly visionary idiom as the Purple One, expanding the boundaries of the hip-hop empire and daring other aspirants to the throne—yes, even Kanye, even Jay—to play catch-up. **A**

BEST TRACKS

MORTAL MAN
A reflective statement of purpose

KING KUNTA
A guttural, bombastic blast

LAMAR: CHRISTIAN SAN JOSE

SXSW EDITION

Singles Swap

EW RECOMMENDS SONGS SIMILAR TO THE ONES YOU ALREADY LOVE

LOVE THIS?	TRY THIS!
HOZIER "Take Me to Church" Irish folkie takes Sunday sacrament, deathless death from the pews to the pop charts. (Amen.)	**KALEO** "All the Pretty Girls" Icelandic foursome begin with a Bon Iver-y hush, then bloom into holy fervor.
SOLANGE "Lovers in the Parking Lot" Her bittersweet synth ballad coyly beat big sister Beyoncé to the '90s-revival punch.	**SHURA** "2Shy" Brit songstress reworks Janet-era R&B with feathery flourishes, romantic regrets.
ARCTIC MONKEYS "Do I Wanna Know?" U.K. rockers drink, obsess, repeat, on stomping crawling-back-to-you confessional.	**CATFISH AND THE BOTTLEMEN** "Kathleen" Welsh quartet, also in hot pursuit of temptresses, bring heavy riffs and howling hooks.
DISCLOSURE FEAT. SAM SMITH "Latch" British dance duo give pop's sad pompadour prince a beat-happy lift on 2012 banger.	**JACK GARRATT** "Chemical" Young Englishman sprinkles even more dance-floor glitter over crooning analog soul.
GARBAGE "Only Happy When It Rains" Gen-X alt goddess Shirley Manson sells sexy misanthropy, says no to umbrellas.	**WOLF ALICE** "Moaning Lisa Smile" Londoner Ellie Rowsell carries the torch for smoky-eyed sirens, adds extra lighter fluid.

HOZIER: ALEX LAKE; SOLANGE: JULIEN HEKIMIAN/GETTY IMAGES; ARCTIC MONKEYS: ZACKERY MICHAEL; CATFISH AND THE BOTTLEMEN: TOM OXLEY; DISCLOSURE AND SMITH: DAVE HOGAN/GETTY IMAGES; GARRATT: FRANK HOENSCH/REDFERNS/GETTY IMAGES; GARBAGE: TIM MOSENFELDER/GETTY IMAGES; WOLF ALICE: JORDAN CURTIS HUGHES; MUSGRAVES: KELLY CHRISTINE MUSGRAVES

ALSO AVAILABLE

→ SINGLES

KACEY MUSGRAVES
"BISCUITS"
"Putting salt in my sugar won't make yours any sweeter," the doll-faced Texas spitfire coos on the first single from her upcoming album. It's basically another take on her signature 2013 anthem "Follow Your Arrow," but we'll still bite.
B+ —*Madison Vain*

→ ALBUMS

DARIUS RUCKER *Southern Style*
You've heard about her before—the boots-sporting girl with the sun-kissed hair. She's a "Homegrown Honey," and Rucker's fourth solo effort is built on her idealized form and other classic Nashville trappings. There are a few surprises here, but *Style* is the work of an artist who knows his whiskey-baritoned sweet spot: In his own words, "I wanna get high on some low country with you."
B+ —*Madison Vain*

DEATH CAB FOR CUTIE *Kintsugi*
It's unclear just how much the departure

of guitarist/producer Chris Walla will have on the beloved indie-rock stalwarts, since he finished working on *Kintsugi* before leaving last year. But maybe it's time for a change; outside of the runaway-goth jam "The Ghosts of Beverly Drive," their latest rarely rises above inertly pleasant.
B– —*Kyle Anderson*

ACTION BRONSON *Mr. Wonderful*
Yes, he's a heavyset white chef from Queens who sounds like Ghostface and raps about professional wrestling. But Bronson's major-label debut keeps him off the novelty pile. These radio-ready tunes (like the trippy "Actin Crazy") and claustrophobic street spitting (on the manic "Falconry") announce one of the funniest, most joyously profane MCs working.
A– —*Kyle Anderson*

Kacey Musgraves

Wale and Jerry Seinfeld

When Jerry Met Wale...

How did the *Seinfeld* star and comedy icon end up collaborating with the nimble D.C. rapper on the latter's latest, *The Album About Nothing*? Coincidence, hustle, and a whole lot of yada yada yada. —KYLE ANDERSON

BACK IN 2008, a rising young MC gave away a collection of tracks he dubbed *The Mixtape About Nothing*: 19 songs constructed around samples and riffs on his favorite television show, *Seinfeld*. Born Olubowale Victor Akintimehin to Nigerian-immigrant parents, Wale (pronounced WALL-ay), now 30, was just 13 when the famously droll sitcom ended its nine-season run in 1998; still, something about the show spoke to him. "It was so, so funny. It was different from what I was used to and what I came from," he recalls, "but it had the same thoughts I had."

Additional releases followed, including a *Mixtape* sequel of sorts, 2010's *More About Nothing*, and the 2013 studio album *The Gifted*, which featured stars including Rihanna and Nicki Minaj and debuted at No. 1 on the *Billboard* album chart. Still, thoughts of his original puffy-shirted muse lingered. And that muse, it turned out, was about to return the favor.

"I was aware of Wale through my wife, who was a fan of his long before," Jerry Seinfeld, 60, told EW on a recent wintry morning. "When I got a message that he wanted to come to one of my shows and say hi, I knew who he was. So he came to a show in Philly and we met, and he was just a lovely guy. I got a big kick out of him. He's funny and sweet and artistic, and then he told me he had this idea of doing some music around some *Seinfeld* stuff and my stand-up, and I just thought that was hilariously appropriate." Thus began the process of *The Album About Nothing*. The germ of each track is rooted in conversations between the two men, with the comic vet also providing running commentary throughout. "We would meet several times and just talk," Seinfeld says. "You know, it doesn't take much for a comedian to start spouting opinions about nonsensical things, and that's what he was looking for." Wale concurs: "Jerry is like the conscience of the album," he says. "Not to sound all after-school special on you, but we're two entertainers who coexist and are friends, and we collaborated to show how similar our lives can be."

"Wale told me he had this idea of doing some music around some *Seinfeld* stuff and my stand-up, and I just thought that was hilariously appropriate."

Wale also hopes *The Album About Nothing* will expose him to an audience that might not find him otherwise, though he readily acknowledges, "Obviously, Jerry does not need me for anything. There's no ulterior motives on his end." With all due respect, Mr. Seinfeld disagrees: "I've really never been around musicians in process," he says, "so the idea of working with a guy I liked anyway, and doing a hip-hop or rap—it's probably not even called that anymore—was even more interesting. I thought, 'This is an exciting new world.'" Though in the end, he realized, not so different from stand-up. "The lyrics have to have a similar kind of discipline, in that you can't waste a letter or a comma. Everything has to fit together like a perfect jigsaw to feel good. The music side I still don't get, but I loved watching him do it." They worked so well together, in fact, that there are some 15 tracks left over—and the learning went both ways. Says Wale, "I come from the rap world, the streets. I was just watching sports and reading street novels. But now I'm into Judd Apatow and Lena Dunham. I want to intern for Judd and Lena." Not that there's anything wrong with that.

CHRIS BUCK/AUGUST IMAGES

Books

Delicious Foods

James Hannaham

NOVEL

By Melissa Maerz

HANNAHAM: IAN DOUGLAS

JAMES HANNAHAM WANTS to kill the "magical Negro." You know the archetype: He's the modest black character with a tragic but vague past who uses special powers to help the white hero. He's Bagger Vance in *The Legend of Bagger Vance*, or John Coffey from *The Green Mile*—and he has no place in Hannaham's unforgettable new novel. Granted, *Delicious Foods* has plenty of magic in it, and plenty of tragedy. It begins when Eddie, a black teenager who's just escaped nightmarish conditions working on a farm called Delicious Foods, drives a truck from Louisiana to Minnesota, even though his hands have been cut off. Many chapters are literally narrated by crack cocaine, which calls itself "Scotty" and tells Eddie's drug-addict mother, Darlene, "Babygirl, surrender to yes!" While high, Darlene hears a blackbird speak in the voice of someone who was murdered by bigots. None of these magical folks want to help the white people who run the farm. But for a long time, no one revolts against them, either.

A powerful allegory about modern-day slavery, *Delicious Foods* explores the ways that even the most extraordinary black men and women are robbed of the right to control their own lives. After Eddie's getaway, Hannaham flashes back to the pre–civil rights South, chronicling Darlene's transformation from a promising college student to a crack-smoking prostitute, before she finally abandons young Eddie to join Delicious. Hannaham satirizes racial stereotypes with dark humor—he plays with voodoo, black vernacular, and the sexual powers of slaves—but he's serious about investigating the long-term effects of internalized racism, and the despair that prevents people from helping themselves. Hungry and sweating in the heat, Darlene wants nothing more than to eat the watermelons she picks at Delicious, but she refuses "'cause it seem racist against herself." Instead, she nearly starves.

THE OPENING LINE

"After escaping from the farm, Eddie...thought he could feel his phantom fingers brushing against his thighs, but above the wrists he now had nothing."

As the book heads toward its horrible conclusion, Hannaham sometimes revels too much in others' pain, like a Lars von Trier of the American South. But *Delicious Foods* is a sharp critique of the American belief that you can do anything as long as you work hard. And it will make you think twice about everyone who suffered for the fresh fruit you ate for lunch. **B+** E C A

Shame on Us!

In his new book, *So You've Been Publicly Shamed*, **Jon Ronson** lays into Internet trolls and pleads for us all to be *much* nicer to one another online. —CLARK COLLIS

IN 2012 three U.K.-based academics set up a spambot-generated account in the name of British journalist Jon Ronson, best known for his 2005 book *The Men Who Stare at Goats*, which was made into a movie starring Ewan McGregor and George Clooney. When Ronson requested they end this unauthorized experiment, the trio refused and the writer subsequently conducted an argumentative video interview with them about the situation. After he uploaded the footage to YouTube, the post rapidly attracted comments supporting him—and excoriating the academics.

"At first I was just thrilled," says Ronson, 47, speaking over the phone from his home on Manhattan's Upper West Side. "I felt like Braveheart with thousands marching behind me. Then the comments got more and more violent. You know: 'Gas the c--ts!' I began to feel uneasy. Like, *What have I unleashed?*"

The incident inspired Ronson's new book, *So You've Been Publicly Shamed*. In it, he interviews people who have indeed been "shamed," often viciously, by the media, Twitter users, and Internet commenters. These include monologuist Mike Daisey, who was caught fabricating portions of a story about working conditions at an Apple-supplier factory in China, and publicist Justine Sacco, who was decried as a racist after infamously tweeting a joke about being immune to AIDS because she was white. Ronson found himself siding with Sacco, who had been swiftly fired from her job as head of corporate communications for the media conglomerate IAC. "I felt nothing but sympathy for her," he says, remembering what it was like to witness the melee unfolding. "I was thinking, The people who are brutalizing this woman, they're not crazy trolls—they're us!"

His chapter on Sacco was recently excerpted by *The New York Times*. "I got lots of emails from people saying, I'm going to send your book to my children because it's so important they think twice before pressing send on a stupid tweet," explains Ronson. "But for me the message isn't 'Think twice before you make a liberal joke that may be misconstrued.' What I want to say is 'Think twice before you pile on somebody for a liberal joke that may be misconstrued.' To be socially shunned—it's really hard to overestimate how traumatic that is."

The *Times* excerpt gave Ronson himself another taste of that trauma. "Even though my piece proves beyond any doubt that Justine wasn't a racist but was trying to make an ironic joke about the stupidity of white privilege, some people refused to believe that," says the writer, whose previous book, *The Psychopath Test*, is also heading to the big screen with Scarlett Johansson attached to star. "It was like, 'Oh, so what racist are you going to be putting your cape on for next, Ronson?' It was really interesting that this minority was bombarding my Twitter feed." In comparison with what had happened to Sacco, of course, it was nothing. "Yet it had this huge effect on me," admits Ronson. "It's like Mike Daisey says in the book: 'They say they want an apology, but they don't. What they want is for me to die.' And he's right."

Scarlett Johansson, Ewan McGregor, and George Clooney

(Clockwise) Models wearing Oscar de la Renta gowns at Versailles in 1973; the event's invitation; author Robin Givhan

THE CAT OF THE C

In *The Battle of Versailles*, Pulitzer in 1973, when American and French

How did a fashion show at the Palace of Versailles in '73, with five French designers and five Americans facing off for charity, become your first book?

I had heard bits and pieces about the show over the years from some of the designers who participated, like Stephen Burrows and Bill Blass. I was working on a feature about Burrows, and I pulled up a clip about the show. It sounded like it had been this wild and wacky occasion.

The point was to raise money to restore the palace, but the event was kind of a *Project Runway*–meets–*Circus of the Stars* fashion show.

It was! Just the contrast between what the French were doing back then and what the Americans were doing is so striking.... I was really struck by the role that fashion was playing at that time. Fashion was not the kind of third rail of politics that it has become—it was looked at for its economic power and for its ability to represent a country.

How has fashion become a third rail in the U.S.?

RONSON: EMLI BENDIXEN; JOHANSSON: STEVE GRANITZ/WIREIMAGE.COM; MCGREGOR, CLOONEY: LAURA MACGRUDER

WALK FIGHT ENTURY

Prize-winning fashion critic Robin Givhan travels back to the palace designers had the ultimate couture showdown. —JASON SHEELER

Take politics, for example. Women in politics can't be too closely aligned with fashion. Looking professional and polished and contemporary is a potent asset—but once you start getting too attached to a designer name or perceived as someone who is interested in trends or can converse knowingly about them, eyebrows go up (our current First Lady notwithstanding).

Diversity is a problem on runways today. Yet 40 years ago it wasn't.

It's disheartening. Some of it is because designers don't want [models] to stand out individually. They want a sense of sameness, to let the clothes shine. I think there is still this connection between the kind of personality-driven presentation that the models at Versailles brought to the show that is connected with black models. When people wanted dynamic theatrics on the runway, they knew they could get that from black models. When they no longer wanted that, it seemed that they believed they didn't need a black model.

Which is unbelievable, right?

It says to me that [black models] were celebrated for their style and their performance abilities, not for their inherent beauty. It goes back to this idea that fashion had this real cultural power. There was a sense [in 1973] that the industry could have a broader impact, that fashion could change things for the better.

Let's just bottom-line it. You're a fashion critic. Who's doing it better today: the French or the Americans?

I would probably say the French. But I would add this—one of the reasons why I was more impressed with the Paris collections [this past season] than the New York collections is because the French had embraced so much of what is American.

Josephine Baker

THAT SHOULD BE A WORD
A Language Lover's Guide to OVERSCHEDULE POVERTUNITY BRAINFREEZE and 250 Other Much-Needed Terms for the Modern World
LIZZIE SKURNICK

In Other Words...

Lizzie Skurnick has curated—make that *nominated*—a fantastic collection of words for inclusion in the English language. —TINA JORDAN

Bridealize

(BRY-dee-uh-lize)

CLASSIFICATION VERB

DEFINITION To go overboard on planning a wedding

Chumbrage

(CHUM-brij)

CLASSIFICATION NOUN

DEFINITION Irritation on a friend's behalf

Cubicull

(KEW-buh-KUL)

CLASSIFICATION NOUN, VERB

DEFINITION Laying off of staff

Hashtilities

(hash-TIL-uh-tees)

CLASSIFICATION NOUN

DEFINITION Twitter fights

Saddict

(SAD-ikt)

CLASSIFICATION NOUN

DEFINITION One who thrives on misery

Stewage

(STOO-ij)

CLASSIFICATION NOUN

DEFINITION Garbage left out in heat

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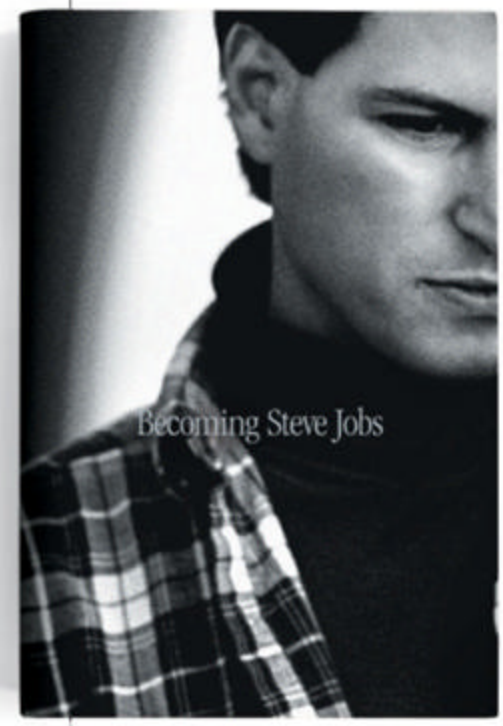

FROM OUR FORMER EDITOR

The Core of the Apple

There's no shortage of books about **Steve Jobs**, but *Becoming Steve Jobs* by former EW editor Rick Tetzeli and journalist Brent Schlender brings a never-before-seen perspective to the late Apple cofounder. —**STEPHAN LEE**

IN THE WAKE of the endless think pieces and the much-touted Walter Isaacson biography that followed Steve Jobs' death, there didn't seem to be much left to say about Jobs as a man. The popular image of him was a visionary whose single-minded pursuit of creating life-changing, perfectly designed devices made him not only a legend but also an impossible jerk. "Everyone thinks of Steve as this half a--hole, half genius since birth," says coauthor Rick Tetzeli. "But Brent Schlender knows that wasn't true."

Becoming Steve Jobs doesn't shy away from Jobs' lowest points, including the denial of paternity of his daughter Lisa and the missteps that got him ousted from Apple in 1985. But the book, drawing on Schlender's 25 years of on- and off-the-record interactions with Jobs—much of which occurred while Schlender and Tetzeli worked together at FORTUNE—offers an up-close view of the tech titan's evolution. The difference between the arrogant upstart and the self-possessed CEO who returned to Apple a decade later is as stark as the contrast between Apple's first boxy Macs and the sleek iPhone 6.

"I can't think of another businessman where people are so focused on whether he was a good or bad person. Steve was human," says Tetzeli. "There's a lot to learn by getting beyond that question and looking at what actually happened and how he changed."

QUICK TAKES

Hammer Head
Nina MacLaughlin
NONFICTION

Internet fatigue is a familiar feeling in our computer-dependent world, but not many of us have the guts to stand up against it. MacLaughlin is one of the brave few: At 30, she quit her longtime Boston newspaper job and answered a Craigslist ad for a carpenter's assistant. In this poetic chronicle of her stumbles and successes at her new vocation, MacLaughlin leans not only on the wisdom of Ovid and John Cheever but on the teachings of her tough, soft-spoken boss, Mary. The book covers a lot of ground without feeling stretched—from a brief history of carpentry to what it's like to be a woman in a field that's 98 percent male. At times her prose can be a bit affected, but it never distracts from the book's heart.
B+ —*Isabella Biedenharn* E

I Am Sorry to Think I Have Raised a Timid Son
Kent Russell
ESSAYS

In his part-essay, part-memoir hybrid, Russell embeds with the dregs of humanity at a Gathering of the Juggalos, follows a man who has immunized himself to deadly snake venom, and delves into his personal obsession with the guts and gore of horror films. Pausing for deep breaths between these essays, Russell replays scenes with his peculiar (but entertaining) father, a Vietnam vet, exploring the ways the Russell men reflect and repel each other. While some of these dispatches from the fringes of masculinity lack the verve of others, Russell's self-deprecating, bitterly funny voice is compelling throughout. John Jeremiah Sullivan should watch his back. **A–** —*Isabella Biedenharn* E C

The Harder They Come
T.C. Boyle
NOVEL

There's a thrilling story buried somewhere beneath the mounds of imagery and the loosely connected subplots of Boyle's latest novel. It begins as a twisted tale of First World-meets-Third when Sten, a retired school principal, violently wards off a would-be thief during a trip to Costa Rica. The action then shifts to Northern California, where Sten's schizophrenic and John Colter-obsessed son is losing his tenuous grip on reality. Boyle can paint a scene in vibrant colors. But he doesn't know when to stop—usually running on at the cost of his characters, who, to his credit, occupy a dark space between psychosis and Americana and could have sung if they had more room to breathe. **B–** —*Kevin P. Sullivan* E C A

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OF MARVELS.
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EFFORTLESS PAGE TURNING • LIGHT THAT ADJUSTS WITH YOU
amazon

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Zayn Malik drops out of One Direction tour due to stress. "For real?" asks every brain surgeon in the world.

This week in context-free Bullseye: Debra Messing and a bunch of rabbis, a.k.a. our new desktop wallpaper

These four '80s icons are all now hosting home-renovation shows. Yup, that's pretty much on schedule.

We'll go *Mad* without these men—and women—on our TVs.

According to the Emmys, *Shameless* is a comedy and *Orange* is a drama. Also, *Girls* is about boys and *The Walking Dead* is now a docuseries.

Taylor Swift buys taylorswift.porn URL, preempting adult-film companies behind such trash as *1969* and *We Are Never Ever Getting Back Together (Except to Have Sex)*.

Hasselhoff says *Sharknado 3* will be the "worst movie you've ever seen." Obviously he doesn't know that we saw *Baywatch: White Thunder at Glacier Bay*.

If Aidy Bryant isn't in a season finale, did it even exist?

See what happens when you believe, Scully?!

Björk, you're supposed to take the acupuncture needles *out*.

Conrad Sewell's solo pop debut, "Hold Me Up," is the only thing keeping us from collapsing entirely.

Julie Andrews to release second memoir. Sadly, it will not start at the very beginning, despite being a very good place to start.

Jessica Simpson vows to make music again! Now she just needs to vow to Nick Lachey and our 2003 time machine will be complete.

"Dark Lord Funk": a song parody so good you'll wonder why Voldemort wasted all that time pursuing Harry instead of a pop career

Joe Millionaire resurfaces after 12 years, having spent all of them growing that beard.

Female Thor selling more comics than male Thor. So long, thunder-hammer gender gaps!

ROBERT DURST: HBO; MESSING: BOBBY BANK/GC IMAGES; *MAD MEN*: FRANK OCKENFELS/AMC (3); *THE WALKING DEAD*: AMC; *SHAMELESS*: CHUCK HODES/SHOWTIME; *ORANGE IS THE NEW BLACK*: JILL GREENBERG/NETFLIX; SWIFT: SAMIR HUSSEIN/GETTY IMAGES; *THE X-FILES*: MICHAEL LAVINE; *THOR*: MARVEL; SIMPSON: NOAM GALAI/WIREIMAGE.COM; ANDREWS: IDA MAE ASTUTE/GETTY IMAGES; EVAN MARRIOTT (FROM LEFT): KEVIN WINTER/GETTY IMAGES; JB LACROIX/WIREIMAGE.COM; SEWELL: SAM RUTTYN/GETTY IMAGES; BJÖRK: KEVIN MAZUR/GETTY IMAGES; *BAYWATCH*: EVERETT COLLECTION; JIM BELUSHI: BOB D'AMICO/ABC; MR. T: HERB BALL/NBCU PHOTO BANK; VANILLA ICE: RON GALELLA/WIREIMAGE.COM; WILLIAM SHATNER: PHOTOFEST; MALIK: KARWAI TANG/WIREIMAGE.COM

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